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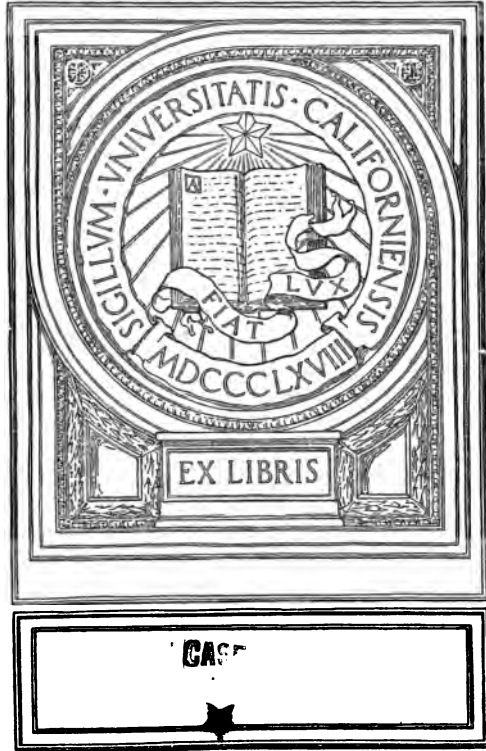
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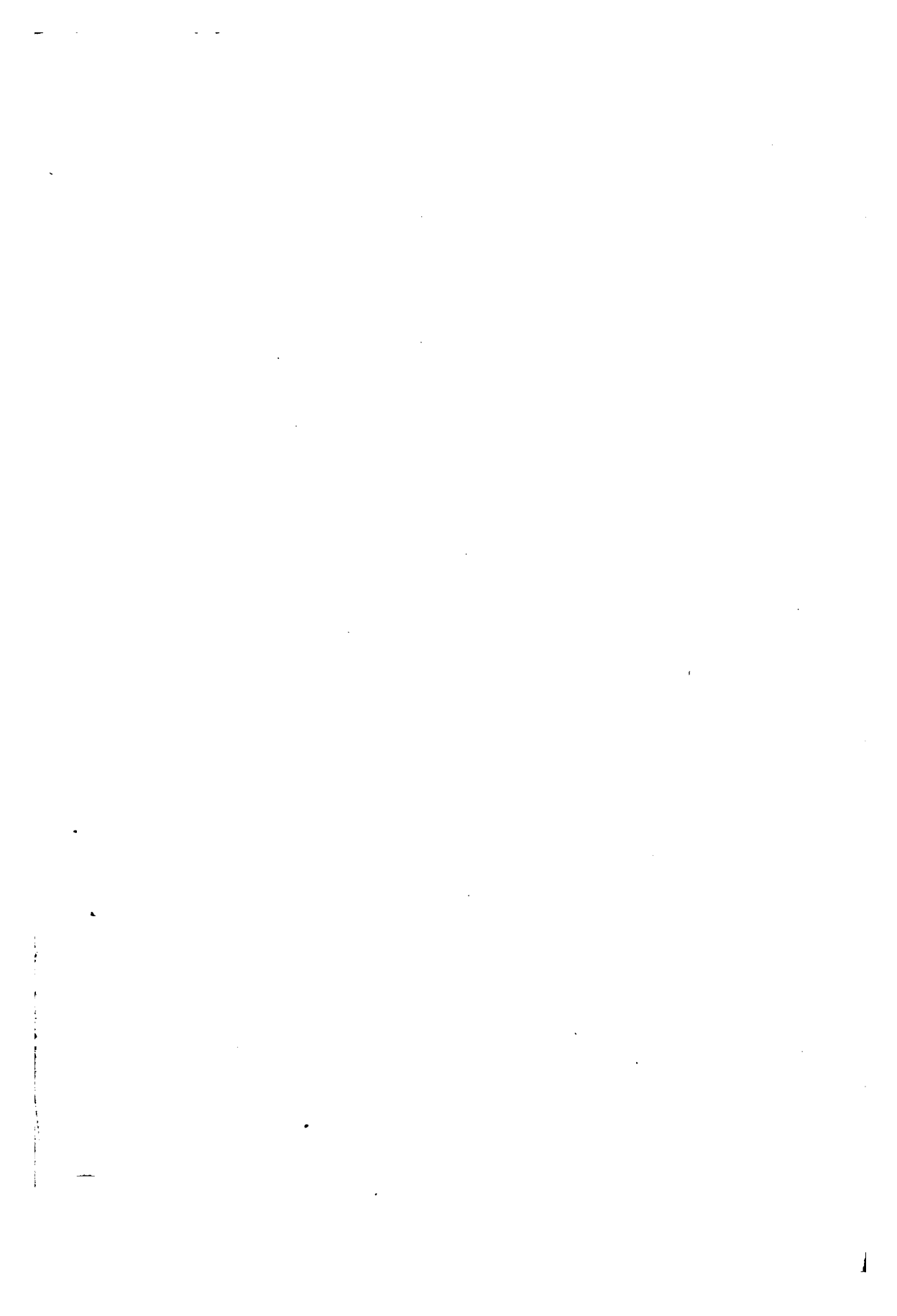
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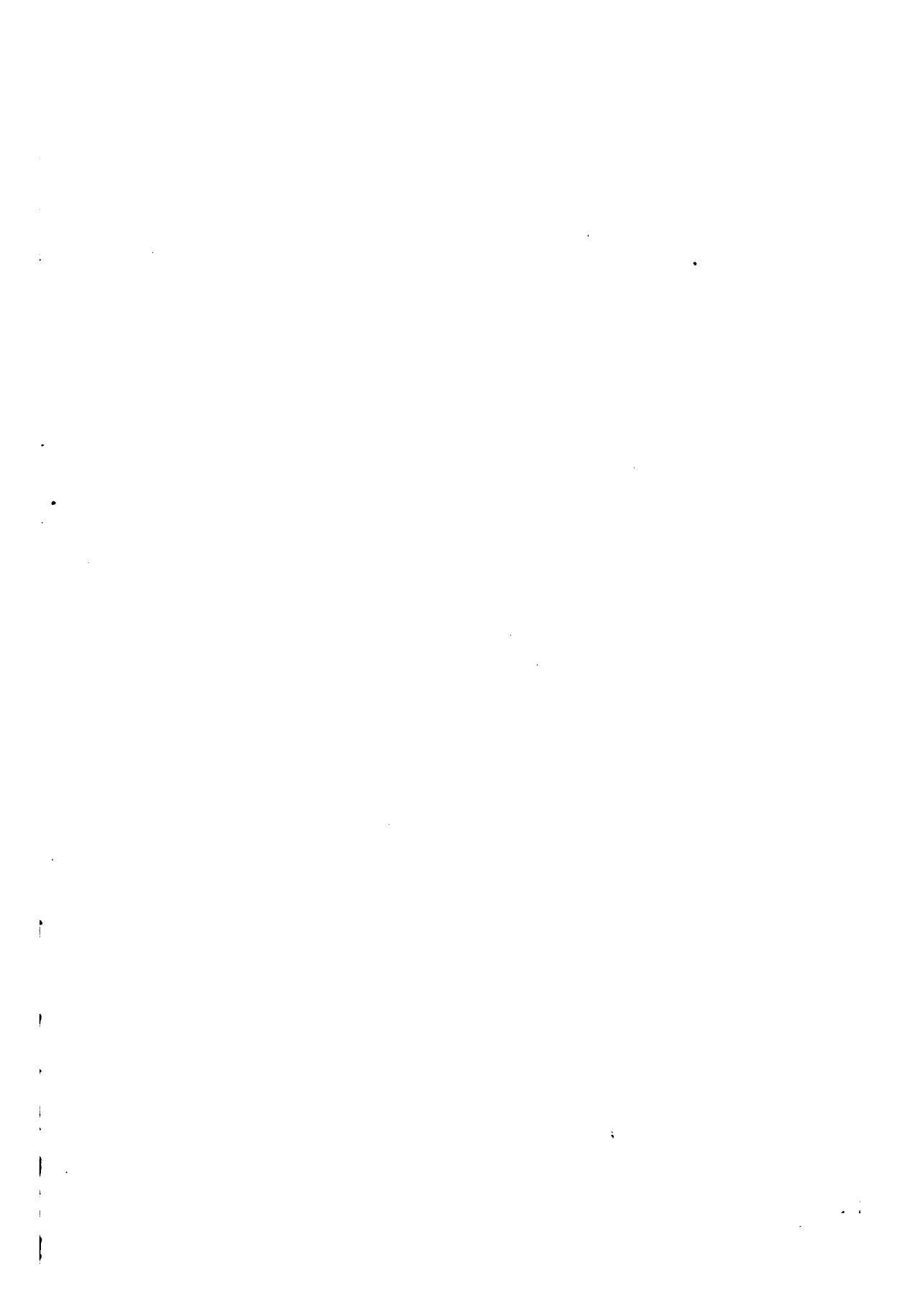
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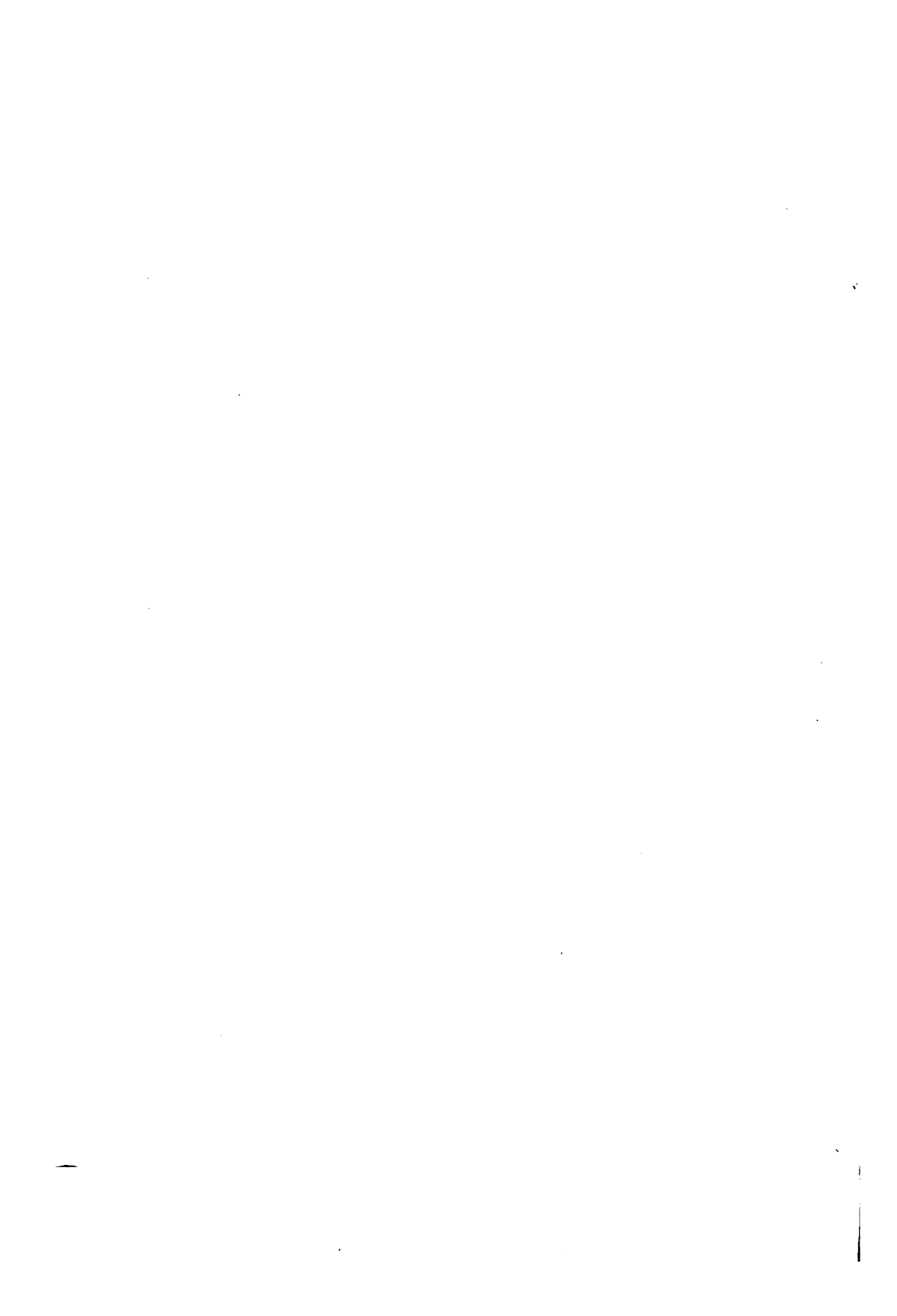
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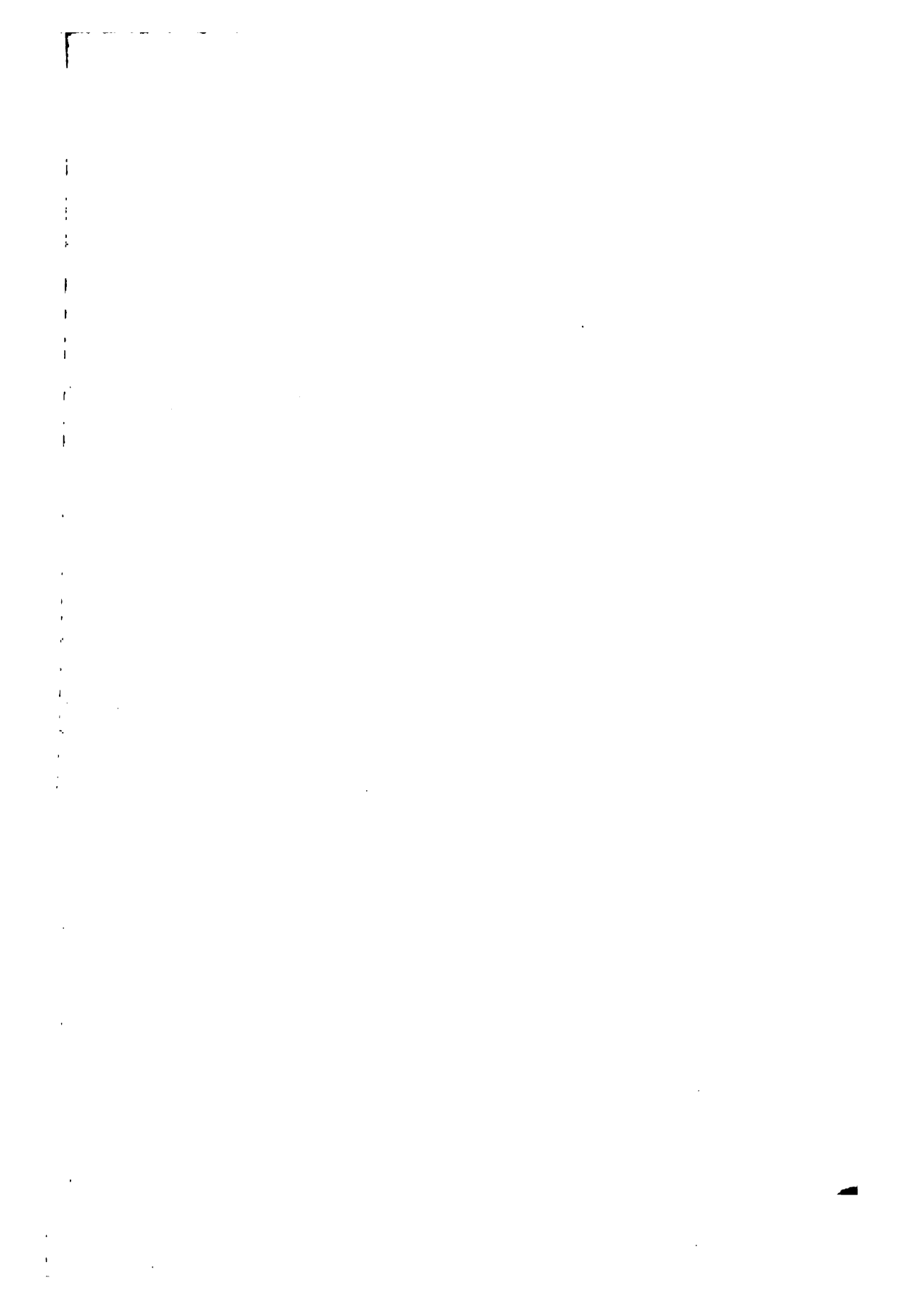




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G. Kneller del. Pinx. 1728

J. Bence pinx. 1728

Mr. Pope

CATALOGUE  
OF THE  
BEST EDITIONS OF THE WORKS OF  
**ALEXANDER POPE**  
(1688-1744)

TOGETHER WITH A COLLECTION  
OF THE ENGRAVED PORTRAITS  
OF THE POET AND OF  
HIS FRIENDS



NEW YORK  
THE GROLER CLUB  
1911



A CATALOGUE  
OF THE FIRST EDITIONS OF THE WORKS OF  
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NEW YORK  
THE GROLIER CLUB  
1911

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CITY OF NEW YORK

TO VINDICATE  
ABROGATION

## FOREWORD

An exhibition commemorative of the two hundredth anniversary of the birth of Alexander Pope was held in the Town Hall of Twickenham from July 31 to August 6, 1888. The contributors were many, and the list was headed by the august name of Her Majesty the Queen. The catalogue was prefaced by a brief life of the poet, which we have ventured to reprint in our own, and was, moreover, graced by Mr. Austin Dobson's charming "Dialogue to the Memory of Mr. Alexander Pope." The exhibition, while in many respects most interesting, as, for example, in original portraits of Pope and his circle and in personal relics of the poet, was not so complete in original editions of the works as is the one now offered to the Club and its visitors. Beginning with the "Pastorals" of 1709, a practically complete series of Pope's publications is placed in the cases. The exceptions alone are a few prose tracts and the "Miscellanies" of Pope and Swift. The series of editions of the "Dunciad" is the

#### FOREWORD

most complete ever exhibited and cannot be duplicated even in the great Pope collection formed by a member of the Grolier and now in the library of Harvard University.

While the number of MSS. in the collection is not large, there can be no question as to the great literary and personal interest in the portion of the text of the "Pastorals" submitted to Walsh by the young poet; and the two varying texts of the "Essay on Man."

An attempt has been made to classify the numerous engraved portraits of Pope, which are arranged under the names of the several artists who painted his portrait. In the absence of any authoritative information on the subject of the original portraits in existence, it is possible some errors have been made in assigning the original after which the engravers worked. But it is hoped that the successors to the present compilers will be able to correct these errors as well as largely increase the record of engraved plates. It is a significant fact that the present exhibition marks the two hundredth anniversary of the publication of the "Essay on Criticism," which was the first book issued by the then unknown poet, whose influence in English literature dominated the century in which he lived.



## BIOGRAPHICAL NOTE

ALEXANDER POPE was born in Lombard Street, London, on 21st May, 1688. His father, a wholesale linen-merchant and a Roman Catholic, subsequently retired to Binfield, on the skirts of Windsor Forest, where his son, after some irregular school instruction, finally settled down to self-tuition. Between twelve and twenty he read assiduously, acquiring an extensive, if somewhat superficial, knowledge of French, Greek, and Latin. His poetical talent manifested itself early, and in 1709 he had written a series of "Pastorals" which, after winning in MS. golden opinions from some of the leading men of letters, found publicity in the sixth part of Tonson's "Miscellany." To these succeeded, in 1711, the "Essay on Criticism"; and in 1712 the first sketch of the incomparable "Rape of the Lock" appeared in a "Miscellany" of Lintott. By this time he was recognized as the foremost poet of his age, and after publishing "Windsor Forest" (1713) and an enlarged version

#### BIOGRAPHICAL NOTE

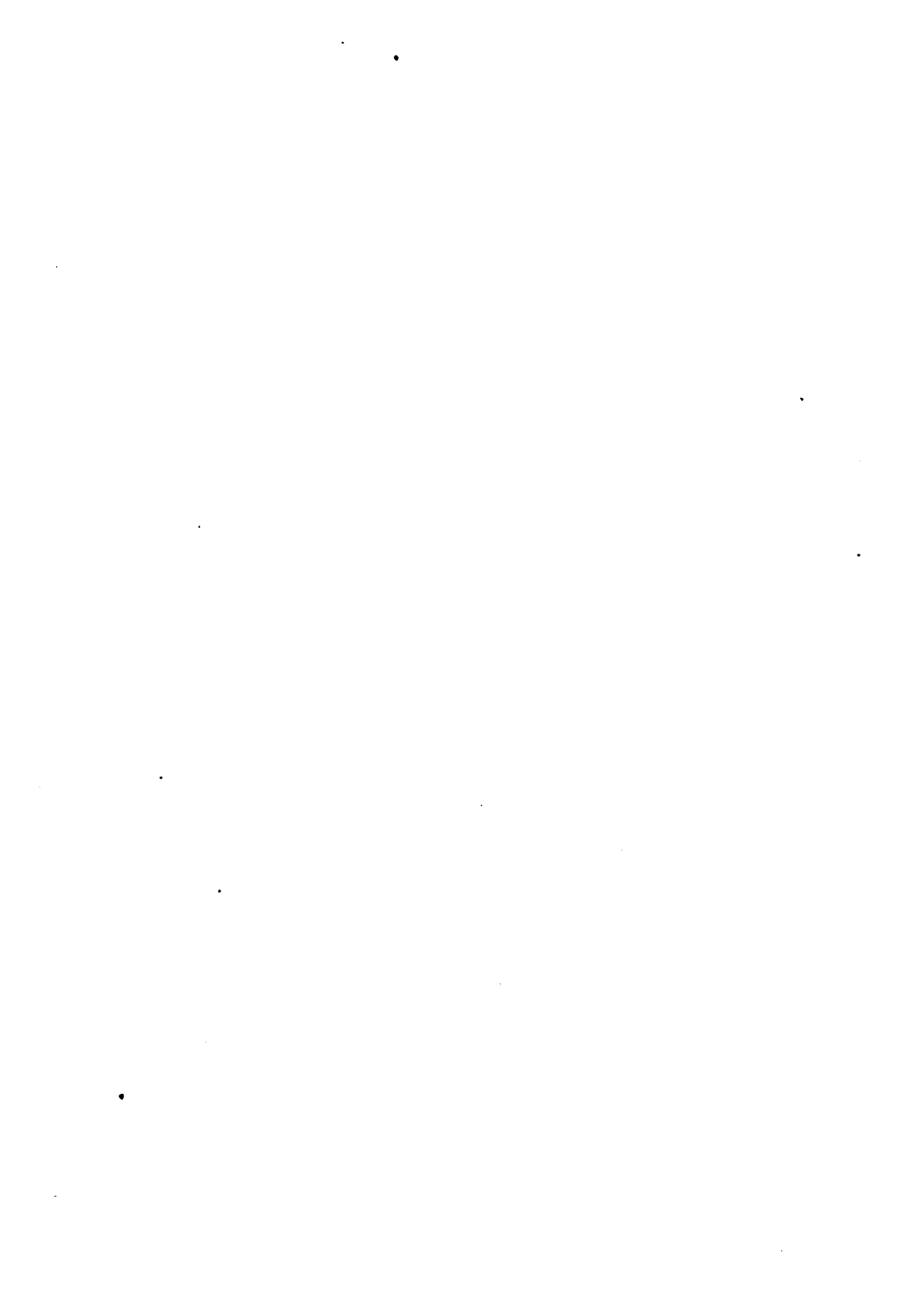
of "The Rape of the Lock" (1714), he embarked upon a task for which he had already made some preliminary studies—the translation of the "Iliad," vol. I of which appeared in 1715. Shortly after this date he moved with his parents to Chiswick, where he lived in what is now known as Mawson Row. In 1717 his poetical works, with two conspicuous additions, "Eloisa to Abelard" and the "Verses to the Memory of an Unfortunate Lady," had become numerous enough to fill a handsome volume which was issued by Tonson and Lintott, with a portrait of the author engraved by Vertue after Jervas. In October of the same year his father died, and not long after Pope and his mother moved to the little villa on the Thames, at Twickenham, in which he thenceforth resided. The last volume of the "Iliad" came out in 1720; and five years later, with the aid of two coadjutors, Elijah Fenton and William Broome, he followed it up by the first instalment of the "Odyssey," which was completed in 1726. In 1725 he issued an unsuccessful edition of Shakespeare. His remaining poetical works of importance are the "Dunciad" (1728-42), the "Satires" and "Epistles" (1731-38), and the

BIOGRAPHICAL NOTE

"*Essay on Man*" (1732-34). In 1735 Gil-  
liver published a second collection of his  
poems; and in 1737-41 appeared two corre-  
sponding volumes of his letters, &c. Pope's  
mother died in 1733. Her son survived her  
until the 30th May, 1744. He was buried  
in the middle aisle of Twickenham Church,  
where seventeen years afterward a monu-  
ment was erected to him by his literary  
executor, Bishop Warburton. (*Taken from  
the Catalogue of the "Pope Commemoration,  
1888."*)



# CATALOGUE



THE WORKS OF POPE

- 1 Pastorals. By Mr. Alexander Pope. *London, Printed in the Year, 1709.*

First edition; small 8vo. In Dryden's "Poetical Miscellanies," the Sixth Part, 1709; pp. 721-751.

Pope's first appearance in print.

- 2 An Essay on Criticism. *London: Printed for W. Lewis in Russel-Street, Covent-Garden. MDCCXI.*

First edition, first issue; small 4to.

COLLATION: 1 leaf without signature-mark; A-E, 4 leaves each; F, 2 leaves.

With the rare half-title preceding title; the second issue lacks this and has a much longer imprint, containing the names of three booksellers.

Published anonymously, though the authorship soon became known, and Pope accepted as a rising poet.

- 3 An Essay on Criticism. *London: Printed for W. Lewis in Russel-Street, Covent-Garden; And Sold by W. Taylor at the Ship in Pater-Noster-Row, T. Osborn in Grays-Inn*

TO MRU  
AIRSOTLAC

THE WORKS OF POPE

*near the Walks, and J. Graves in St. James's-Street. MDCCXI.*

First edition, second issue; small 4to.

COLLATION: *A-E, 4 leaves each; F, 2 leaves.*

Without the half-title which appears in the first issue, and with a reprinted title.

The two issues of this work have not been described in any previous catalogue of Pope's works.

- 4 Miscellaneous Poems and Translations. By Several Hands. *London: Printed for Bernard Lintott at the Cross-Keys between the Two Temple Gates in Fleetstreet. 1712.*

First edition; 8vo.

COLLATION: [*A*], 4 leaves; *B-X, Aa-Bb, 8 leaves each.*

With first editions of the following pieces by Pope: "Rape of the Lock" in two cantos; "First Book of Statius his Thebais"; "Vertumnus and Pomona"; "To a Young Lady, with the Works of Voiture"; "Two Copies of Verses"; "Verses design'd to be prefix'd to Mr. Lintott's Miscellany."

- 5 Miscellaneous Poems and Translations. By Several Hands. Particularly [9 titles]. By Mr. Pope. The Second Edition. *London: Printed for Bernard Lintott between the two Temple Gates in Fleet-street, and Wil-*



THE WORKS OF POPE

*liam Lewis in Russel-street Covent-Garden.*  
1714.

Second edition; 8vo.

COLLATION: [A], 4 leaves; B-X, 8 leaves each; 1 leaf without signature-mark; Y, 1 leaf; Y (repeated), 8 leaves; Z, 9 leaves; Aa, 8 leaves; Bb, 9 leaves; Cc-Ee, 8 leaves each.

This consists of the unsold sheets of the first edition, with new title and several poems by Pope added.

- 6 Miscellaneous Poems and Translations. By several Hands. Particularly [8 titles]. By Mr. Pope. The Fourth Edition. *London: Printed for Bernard Lintot between the Temple-Gates in Fleetstreet, 1722.*

Fourth edition; small 12mo.

COLLATION: A-M, 12 leaves each.

The first edition was published in 1712. This contains the first edition of Pope's "Verses Occasion'd by Mr. Addison's Treatise of Medals." Portrait of Pope by Vertue.

- 7 Miscellanea. In Two Volumes. Never before Published. Viz. I. Familiar Letters written to Henry Cromwell Esq; by Mr. Pope. II. Occasional Poems by Mr. Pope, Mr. Cromwell, Dean Swift, &c. III.

THE WORKS OF POPE

Letters from Mr. Dryden, to a Lady, in the Year 1699. Volume I. *London: Printed in the Year, 1727. Price 5s.* [and] Miscellanea. The Second Volume. I. An Essay upon Gibing. With a Project for its Improvement. II. The Praise of Women. Done out of French: III. An Essay on the Mischief of giving Fortunes with Women in Marriage. IV. Swifteana: Or Poems by Dean Swift, and several of his Friends. V. Laus Ululae. The Praise of Owls. Translated from the Latin, By a Canary Bird. *London: Printed in the Year, 1727.*

Two volumes; 12mo.

COLLATION: *Vol. I, A-P, 6 leaves each. Vol. II, [A], 4 leaves; B-I, 6 leaves each; K, 2 leaves; B, 12 leaves; A3-A12, 10 leaves; B, 6 leaves; C, 5 leaves; B,C, 6 leaves each; D, 5 leaves.*

✓ With portrait of Pope by Clark and Pine in Vol. I; portrait of Swift by Vertue in Vol. II. There seems to be a variety in Vol. II. Both the Hoe and Lefferts copies have the "Laus Ululae" called for in the title following K<sub>2</sub> and do not seem to contain the various pieces found here. This one agrees with them as far as K<sub>2</sub> and then omits the "Laus Ululae" and has, instead, the following, each with separate signatures and pagination: "Court Poems"; "Poems on Several Occasions"; "Poems on Several Occasions" (a second collection).

THE WORKS OF POPE

- 8 Miscellany Poems. Vol. I [-II]. By Mr. Pope. The Sixth Edition. *London: Printed for Bernard Lintot; and sold by Henry Lintot, at the Cross-Keys against St. Dunstan's Church in Fleetstreet. M.DCC.XXXII.*

Sixth edition; two volumes; 12mo.

COLLATION: *Vol. I, 1 leaf without signature-mark; a, 12 leaves; b, 8 leaves; A-I, 12 leaves each; K, 6 leaves. Vol. II, 2 leaves without signature-marks; A-M, 12 leaves each.*

With portrait by Vertue facing title.

- 9 Ode for Musick. *London: Printed for Bernard Lintott, at the Cross-Keys in Fleetstreet. 1713.*

First edition; folio.

COLLATION: *A-C, 2 leaves each.*

With the half-title, reading, "Mr. Pope's Ode on St. Cecilia's Day."

This is one of the rarest of Pope's early publications.

- 10 The Rape of the Lock. An Heroi-Comical Poem. In Five Canto's. Written by Mr. Pope. *London: Printed for Bernard Lintott, at the Cross-Keys in Fleetstreet. 1714.*

First complete edition; 8vo.

THE WORKS OF POPE

COLLATION: *A*, 4 leaves; *B-D*, 8 leaves each.

With six plates by Du Bose after Du Garnier. The first edition of the poem, in two cantos, appeared in Lintott's "Miscellany," 1712. This is the first edition to include the Sylphs.

Pope added three new cantos to the sketch in two cantos published in Lintott's "Miscellany" of 1712, and issued the complete poem in one volume.

- 11 *A Key to the Lock. Or, A Treatise proving, beyond all Contradiction, the dangerous Tendency of a late Poem, entitled, The Rape of the Lock, To Government and Religion. By Esdras Barnivelt, Apoth. London: Printed for J. Roberts near the Oxford Arms in Warwick-lane. 1715.*

First edition; 8vo.

COLLATION: *A-D*, 4 leaves each.

Written by Pope and published anonymously. It is a mock criticism on "The Rape of the Lock."

- 12 *Windsor-Forest. To the Right Honourable George Lord Lansdown. By Mr. Pope. London: Printed for Bernard Lintott at the Cross-Keys in Fleet-street. 1713.*

First edition; folio.

COLLATION: *A-E*, 2 leaves each.

THE WORKS OF POPE

- 13 The Temple of Fame: A Vision. By Mr. Pope. *London: Printed for Bernard Lintott betwixt the two Temple Gates in Fleetstreet. 1715.*

First edition; 8vo.

COLLATION: [A]–G, 4 leaves each.

- 14 The Iliad of Homer, Translated by Mr. Pope. *London: Printed by W. Bowyer, for Bernard Lintott between the Temple-Gates. 1715–1720.*

First edition; six volumes; 4to.

COLLATION: *The signatures of the 6 vols. are marked nearly continuously, running from A–G, B–I, A–E, B–II N, chiefly in fours.*

- ✓ Vol. I has an engraved portrait of Homer by Vertue and engraved double map by John Senex; and there are vignette head- and tail-pieces throughout the six volumes. Vol. II has an engraved plate by I. Harris, facing title; Vol. V has a folding plate of Achilles's shield, facing p. 1458. This is the genuine first edition, with the List of Subscribers in the first volume and the engraved vignettes. Lintott afterward published the folio edition without the Subscribers or the vignettes and sold it for his own profit, but this was printed first and the entire proceeds went to Pope.

THE WORKS OF POPE

- 15 The Works of Mr. Alexander Pope. *London: Printed by W. Bowyer, for Bernard Lintot between the Temple-Gates. 1717.*

First collected edition; folio.

COLLATION: [A], a-g, B-Z, Aa-Zz, Aaa-Zzz, Aaaa-Zzzz, Aaaaa-Lllll, 2 leaves each.

With folding portrait of Pope by Vertue, facing title. There are at least six issues of this edition, alike in text, but differing in imprint and embellishments. There was also a quarto edition in the same year. "Eloisa to Abelard" and "Elegy to the Memory of an Unfortunate Lady" both appear here for the first time.

- 16 Another issue, with imprint, *London: Printed by W. Bowyer, for Jacob Tonson at Shakespear's-Head in the Strand, and Bernard Lintot between the Temple-Gates in Fleetstreet. 1717.*

Large paper, with the folding portrait by Vertue. There are engraved vignettes and tail-pieces by Grebelin.

- 17 Pope's Miscellany. Viz. I. The Basset-Table. II. The Drawing-Room. III. The Toilet. IV. The Looking Glass. V. The Worms. VI. The First Psalm. Translated for the use of a Young Lady. Publish'd faithfully, as they were found in a Pocket-Book taken up in Westminster-Hall, the last Day of the Lord Winton's Tryal. The

THE WORKS OF POPE

Second Edition. *London. Printed for R. Burleigh, in Amen-Corner. 1717. Price Six Pence.*

Second edition; small 12mo.

COLLATION: *A, 2 leaves; B, C, 6 leaves each.*

It is probable that only two poems, "To Mr. Lintott" and "To the Ingenious Mr. Moore," are by Pope, and that E. Curll was partially responsible for the volume. It was first published in 1716, under the head of "Court Poems."

- 18 *Eloisa to Abelard. Written by Mr. Pope. The Second Edition. London: Printed for Bernard Lintot, at the Cross-Keys between the Temple-Gates in Fleet-Street. MDCCXX.*

Second edition; 8vo.

COLLATION: *A-D, 8 leaves each.*

With engraved frontispiece by S. Grebelin, Jr. With several poems besides the one mentioned in the title. The first edition of "Eloisa" appeared in Pope's *Collected Works*, 1717.

- 19 *The Odyssey of Homer. [Vignette by Fourdrinier after Kent.] London: Printed for Bernard Lintot. MDCCXXV.*

First edition; five volumes; 4to.

COLLATION chiefly in fours.

With a portrait of Homer by Vertue, differing from the one which appeared in the "Iliad," in

THE WORKS OF POPE

Vol. I; with head- and tail-pieces by Fourdrinier after Kent throughout the five volumes. This is really the first edition, with the List of Subscribers in Vol. I.

- 20 The Works of Shakespear. In Six Volumes. Collated and Corrected by the former Editions, By Mr. Pope. *London: Printed for Jacob Tonson in the Strand. MDCCXXV.*  
First edition; six volumes; 4to.

The separate title-pages are dated 1723.

- 21 Several Copies Of Verses On Occasion of Mr. Gulliver's Travels. Never before Printed. *London: Printed for Benj. Motte, at the Middle Temple Gate in Fleet-street. MDCCXXVII.*

8vo.

COLLATION: [A]-D, 4 leaves each. *The last leaf is blank and genuine.*

With half-title, "Verses on Mr. Gulliver's Travels. (Price Six Pence.)" This is a separate issue of the preliminary verses which appeared in the 1727 edition of Swift's "Gulliver." The four poems, "To Quinbus Flestrin," "The Lamentation of Glumdalclitch," "The Grateful Address of the Unhappy Houyhnhnms," and "Mary Gulliver to Captain Lemuel Gulliver," are by Pope. A fifth poem, "The Words of the King of Brobdingnag," is sometimes found on a separate signature (\* 2 leaves, paged 17, 14, 15, 16) inserted



THE WORKS OF POPE

between pp. 16-17. It is probable that it, also, is by Pope.

- 21a Another copy, with "The Words of the King of Brobdingnag" (signature \*, 2 leaves) inserted.

- 22 *The Dunciad. An Heroic Poem. In Three Books. Dublin, Printed, London Reprinted for A. Dodd. 1728.*

First edition, first issue; 8vo.

COLLATION: *A, 4 leaves; b, 2 leaves; B-G, 4 leaves each; H, 2 leaves.*

The rare first issue with the first line, "Book and the man I sing," instead of "Books." Verso of H<sub>2</sub> blank instead of an advertisement. Lefferts, 1; Thoms, "B."

- 23 *The Dunciad. An Heroic Poem. In Three Books. Dublin, Printed, London, Reprinted for A. Dodd. 1728.*

First edition, second issue; small 12mo.

COLLATION: *A-E, 6 leaves each; F, 2 leaves.*

With Owl frontispiece. Lefferts, 1A; Thoms, "C." Page viii has only 15 lines, whereas the third issue has 22.

Printed from the same type as the first issue, but with certain corrections and additions. The form is in 12mo.

THE WORKS OF POPE

- 24 The Dunciad. An Heroic Poem. In Three Books. *Dublin, Printed, London Reprinted for A. Dodd. 1728.*

First edition, third issue; small 12mo.

COLLATION: *A-E, 6 leaves each.*

With Owl frontispiece, differing from that in the first two issues. It seems probable that this was a surreptitious reprint by Curll. Page viii has 22 lines instead of 15 as in the first two issues. Lefferts, 2; unknown to Thoms and Grant.

- 25 The Dunciad. An Heroic Poem. In Three Books. The Second Edition. *Dublin, Printed; London, Reprinted for A. Dodd. 1728*

Second edition; 12mo.

COLLATION: *A-E, 6 leaves; F, 2 leaves.*

Some copies have Dublin spelled correctly. Lefferts, 3; Thoms, "D."

- 26 The Dunciad. An Heroic Poem. In Three Books. The Third Edition. *Dublin, Printed; London, Reprinted for A. Dodd. 1728.*

Third edition; small 12mo.

COLLATION: *A-E, 6 leaves each; F, 2 leaves.*

With Owl frontispiece. Lefferts, 4; it was unknown to Thoms and Grant and should come between Thoms's "D" and Grant's "D2."

THE WORKS OF POPE

- 27 *The Dunciad. An Heroic Poem. In Three Books. Written by Mr. Pope. London: Printed, and Dublin Re-printed by and for G. Faulkner, J. Hoey, J. Leathley, E. Hamilton, P. Crampton, and T. Benson, MDCCXXVIII.*

Small 8vo.

COLLATION: 4 leaves without signature-marks; B-G, 4 leaves each.

This has no frontispiece and is the first genuine Dublin edition. Not in Lefferts nor Thoms. It is the first edition in which Pope acknowledges the authorship of the work.

- 28 *The Dunciad, Variorum. With the Prolegomena of Scriblerus. [Vignette of Ass, variety 1.] London. Printed for A. Dod. 1729.*

4to.

COLLATION: 1 leaf without signature-mark; a, b, B-O, 4 leaves each; P, 2 leaves; Q-X, 4 leaves each.

Lefferts, 6; Thoms, "F."

- 29 *The Dunciad, Variorum. With the Prolegomena of Scriblerus. [Engraved vignette of Ass, variety 2.] London. Printed for A. Dob. 1729.*

Small 8vo.

THE WORKS OF POPE

COLLATION: 1 leaf without signature-mark; A-P, a-d, 4 leaves each; e, 2 leaves; f, 1 leaf.

With the rare leaf of "Addenda to the octavo edition," at end. This is the first octavo variorum edition. Lefferts, 7; Thoms, "G."

- 30 The Dunciad, with the Prolegomena of Scriblerus in Three Books, From the New Quarto Edition, done at London. *London: Printed, and Dublin Re-printed by and for James Hoey, and George Faulkner at the Pamphlet Shop in Skinner row, opposite to the Tholsel, MDCCXXIX.*

Small 8vo.

COLLATION: [A], 4 leaves; B-F, 4 leaves each; G, 2 leaves.

On F<sub>2</sub> begins the "Martiniad," by Theobald, followed by a poem of Congreve's. Not in Lefferts; Grant's "G<sub>2</sub>."

- 31 The Dunciad, Variorum. With the Prolegomena of Scriblerus. *London: Printed and Re-printed, for the Booksellers in Dublin, M DCC XXIX. P. Simms Sculp.*

12mo.

COLLATION: A-S, alternately in eight and four leaves. S<sub>4</sub> is blank and genuine.

With vignette of Ass on title. The signatures of this book are very unusual; it is really a 12mo

THE WORKS OF POPE

arranged in eights and fours. Lefferts, 8; Grant, "G<sub>3</sub>."

- 32 The Dunciad. With Notes Variorum, and the Prolegomena of Scriblerus. *London: Printed for Lawton Gilliver at Homer's Head, against St. Dunstan's Church, Fleetstreet, 1729.*

Small 8vo.

COLLATION: *A-Z, Aa-Ff, 4 leaves each; Gg, 5 leaves. A3 is wrongly marked A2.*

The earliest edition with Gilliver's name in imprint; with Ass frontispiece, variety 1, facing title, and Owl frontispiece, variety 3, facing p. 51. Lefferts, 9; Thoms, "H."

- 33 The Dunciad. With Notes Variorum, and the Prolegomena of Scriblerus. The Second Edition, with some Additional Notes. *London: Printed for Lawton Gilliver at Homer's Head, against St. Dunstan's Church, Fleetstreet, 1729.*

Small 8vo.

COLLATION: *[A]-C, A, D-Z, Aa-Gg, 4 leaves each. A4 (repeated) is blank and genuine.*

With Ass frontispiece. Numerous additional notes and seven pages of Errata instead of two as in previous editions. Lefferts, 10; Thoms, "K."

THE WORKS OF POPE

- 34 The Dunciad. With Notes Variorum, and the Prolegomena of Scriblerus. Written in the Year, 1727. *London: Printed for Lawton Gilliver in Fleetstreet. [1733.]*

Small 8vo.

COLLATION: *A-Q, 8 leaves each; R, 4 leaves. A3 is wrongly marked A4.*

With Owl frontispiece, variety 3. From the list of books at the end, we know that this book was not printed earlier than 1733. Lefferts, 13; Thoms, "L."

- 35 The Dunciad. An Heroic Poem. To Dr. Jonathan Swift. With the Prolegomena of Scriblerus, and Notes Variorum. *London: Printed for Lawton Gilliver, in Fleetstreet. 1736.*

Small 8vo.

COLLATION: *A-Q, 8 leaves each; R, 4 leaves.*

With Owl frontispiece, variety 2. Lefferts, 15; Thoms, "M," and differs from Thoms "L" only in title.

- 36 The Works of Alexander Pope, Esq; Vol. IV. Containing the Dunciad, with the Prolegomena of Scriblerus, and Notes Variorum. *London: Printed for L. Gilliver, and J. Clarke, at Homer's Head against*

THE WORKS OF POPE

*St. Dunstan's Church in Fleetstreet,  
MDCCXXXVI.*

Small 8vo.

COLLATION: *A-Q*, 8 leaves each; *R*, 2 leaves.

This edition has no frontispiece. Lefferts, 17; Thoms, "N."

- 37 *The New Dunciad: As it was Found In the Year 1741. With the Illustrations of Scriblerus, and Notes Variorum. London: Printed for T. Cooper at the Globe in Pater-noster Row. MDCCXLII. [Price 1s. and 6d.]*

First edition of Book IV; 4to.

COLLATION: [*A*]-*F*, 4 leaves each.

With engraved head-piece and initial letter on p. 1; text filling 39 pp. Lefferts, 19; Thoms, "O."

- 38 *The New Dunciad: As it was found In the Year MDCCXLI. With the Illustrations of Scriblerus, and Notes Variorum. London, Printed for T. Cooper at the Globe in Pater-noster Row. M DCC XLII. [Price 1s. and 6d.]*

Second edition; 4to.

THE WORKS OF POPE

COLLATION: [A]-F, 4 leaves each; G, 2 leaves.

Without head-piece or engraved initial on p. 1; text filling 44 pp. Lefferts, 20; Thoms, "P."

- 39 The New Dunciad: As it was found In the Year 1741. With the Illustrations of Scriblerus, and Notes Variorum. *Dublin: Printed by A. Reilly; For G. Ewing, at the Angle and Bible in Dame-Street. M, DCC, XLII.*

12mo.

COLLATION: A-D, 6 leaves each; E, 5 leaves.

This is Grant's "O2." Not in Lefferts.

- 40 The Dunciad, in Four Books. Printed according to a complete Copy found in the Year 1742. With the Prolegomena of Scriblerus, and Notes Variorum. To which are added, Several Notes now first publish'd, the Hypercritics of Aristarchus, and his Dissertation on the Hero of the Poem. *London, Printed for M. Cooper at the Globe in Pater-noster-row, MDCCXLIII.*

4to.

COLLATION: 4 leaves without signature-mark; A-Z, Aa-Ff, 4 leaves each; Gg, 2



THE WORKS OF POPE

*leaves; Dd (repeated), 4 leaves; Ee, 2 leaves.*

Advertisement is signed, "W. W.[arburton]." On the back of the title is a note announcing the intended printing of an edition of the "Essay on Man" and the "Essay on Criticism." Copies of these two works, edited by Warburton, but undated, are bound in this copy of the "Dunciad." This is Lefferts, 25; Thoms, "R."

- 41 A Compleat Key to the Dunciad. *London, Printed for A. Dodd. 1728. (Price 6 d.)*

First edition; small 8vo.

COLLATION: *A, 8 leaves; B, 4 leaves.*

This was written by Edmund Curll, the bookseller.

- 42 An Epistle to the Right Honourable Richard Earl of Burlington. Occasion'd by his Publishing Palladio's Designs of the Baths, Arches, Theatres, &c. of Ancient Rome. By Mr. Pope. *London: Printed by L. Gilliver at Homer's Head in Fleet-street, MDCCXXXI. Price 1s.*

First edition; folio.

COLLATION: *[A]-D, 2 leaves each.*

Half-title reads, "Of Taste, an Epistle To the Right Honourable Richard Earl of Burlington, By Mr. Pope." With List of Books printed by Lawton Gilliver on recto of Dz.

THE WORKS OF POPE

- 43 An Epistle to the Right Honourable Richard Earl of Burlington. Occasion'd by his Publishing Palladio's Designs of the Baths, Arches, Theatres, &c. of Ancient Rome. By Mr. Pope. The Second Edition. *London: Printed for L. Gilliver at Homer's Head in Fleet-street, MDCCXXXI. Price 1 s.*

Second edition; folio.

COLLATION: [A]-D, 2 leaves each.

Half-title, as follows: "Of False Taste, An Epistle To the Right Honourable Richard Earl of Burlington, By Mr. Pope." List of Books printed by Lawton Gilliver on recto of Dz.

- 44 Of the Use of Riches, An Epistle To the Right Honorable Allen Lord Bathurst. By Mr. Pope. *London: Printed by J. Wright, for Lawton Gilliver at Homer's Head against St. Dunstan's Church in Fleet-street, 1732. Price 1 s.*

- First edition; folio.

COLLATION: A, B, 2 leaves each; C, 1 leaf (B and C inserted between A and A2); D-F, 2 leaves each.

There is another edition collating, A-F, 2 leaves each, but it is undoubtedly later.

- 45 An Essay on Man. Address'd to a Friend. Part I. *London: Printed for J. Wilford,*

THE WORKS OF POPE

*at the Three Flower-de-luces, behind the Chapter-house, St. Pauls. [Price One Shilling. [1733.]*

First edition, second issue; folio.

COLLATION: [A]–E, 2 leaves each.

The first issue has A, 2 leaves; B, 1 leaf; B–D, 2 leaves each. Both issues of the First Edition have "Part I" on title instead of "Epistle I" as in the Second Edition.

- 46 An Essay on Man. In Epistles to a Friend. Epistle I. Corrected by the Author. *London: Printed for J. Wilford, at the Three Flower-de-luces, behind the Chapter-house, St. Pauls. [Price One Shilling.] [1733.]*

Second edition; folio.

COLLATION: [A], 2 leaves; a, 2 leaves, inserted between [A] and [A2]; B, C, D, 2 leaves each; 1 leaf without signature-mark.

- 47 An Essay On Man. Address'd to a Friend. Part I. *London: Printed for J. Wilford, at the Three Flower-de-luces, behind the Chapter-house, St. Paul's. MDCCXXXIII.*

The first octavo edition.

COLLATION: A, B, 4 leaves each; C, 2 leaves.

It is thought that the parts of the "Essay on Man" were published simultaneously in three sizes, folio,

THE WORKS OF POPE

quarto, and octavo. This octavo edition is reprinted from the first folio edition, with the following variations: The title is dated; "[Price One Shilling.]" is omitted on title-page; p. 15 contains but 20 lines instead of 22 as in the folio, pp. 16-18 being arranged differently to accommodate the additional lines and still contain but 20 lines to the page; p. 19 has therefore 18 instead of 16 lines. "To the Reader" and pp. 6-14 are the same. The line numbers 245-249 are repeated as in the first folio edition.

- 48 An Essay on Man. In Epistles to a Friend. Epistle II. *London: Printed for J. Wilford, at the Three Flower-de-Luces, behind the Chapter-House, St. Paul's.* [Price One Shilling.] [1733.]

First edition; folio.

COLLATION: 1 leaf without signature-mark; [A]-D, 2 leaves each; E, 1 leaf.

With the lines unnumbered. The second edition has the lines numbered.

- 49 An Essay on Man. In Epistles to a Friend. Epistle II. *London: Printed for J. Wilford, at the Three Flower-de-Luces, behind the Chapter-House, St. Paul's.* [Price One Shilling.] [1733.]

Second edition; folio.

COLLATION: 1 leaf without signature-mark; [A]-D, 2 leaves each; E, 1 leaf.

With the lines numbered.

THE WORKS OF POPE

- 50 An Essay On Man. In Epistles to a Friend. Epistle II. *London: Printed for J. Wilford, at the Three Flower-de-luces, behind the Chapter-house, St. Paul's. MDCC-XXXIII.*

The first octavo edition.

COLLATION: *D, E, 4 leaves each.*

Reprinted from the second folio edition, with the lines numbered. The date is added to the title-page, and "[Price One Shilling.]" is omitted. It is bound with the first octavo edition of Part I (our number 47). Although the signatures and pagination are continuous, the two parts were probably issued separately.

- 51 An Essay on Man. In Epistles to a Friend. Epistle III. *London: Printed for J. Wilford, at the Three Flower-de-Luces, behind the Chapter-House, St. Paul's. [Price One Shilling.] [1733.]*

First edition; folio.

COLLATION: [*A*]-*E, 2 leaves each.*

- 52 An Essay on Man. In Epistles to a Friend. Epistle IV. *London: Printed for J. Wilford, at the Three Flower-de-Luces, behind the Chapter-House, St. Paul's. [Price one Shilling.] [1734.]*

First edition; folio.

THE WORKS OF POPE

COLLATION: [A]-F, 2 leaves each.

On recto of F2 is this notice: "Lately Published the three former Parts of An Essay on Man, etc."

- 53 An Essay on Man. By Alexander Pope Esq. Enlarged and Improved by the Author. With Notes by William Warburton, M.A. [Vignette of Pope.] London, Printed for John and Paul Knapton in Ludgate-street. MDCCXLV. [Price Eighteen Pence.]  
Small 8vo.

COLLATION: a, b, 4 leaves each; c, 2 leaves; d, A-H, 4 leaves each; I, 2 leaves.

Engraved frontispiece after a design by Pope. According to Warburton's Advertisement this represents the "Vanity of Human Glory in the false pursuits after Happiness." The lines beneath are from "Essay on Man," iv, lines 287, 288. It is signed, "A. Pope, inv." With autograph note, 4 lines, signature and address, by Pope, inlaid and inserted in front of frontispiece.

- 54 An Essay on Man. In Four Epistles. By Alexander Pope. Philadelphia: Printed for B. Johnson, 31, J. Johnson, 147, High Street, & R. Johnson, 2, North Third Street. 1804.

12mo; 84 pp.

With engraved portrait of Pope, unknown to Stauffer, by C. Tiebout, facing title.

THE WORKS OF POPE

- 55 An Essay on Man; In Four Epistles to H. St. John, Lord Bolingbroke. To which is added, The Universal Prayer. By Alexander Pope, Esq. *Hartford: Published by Silas Andrus. 1824.*

12mo; 67 pp.

Portrait of Pope by Danforth, facing engraved title.

- 56 Saggio su l'Uomo. Poema filosofico di Alessandro Pope in cinque Lingue, cioè Inglese, Latina, Italiana, Francese, e Tedesca. *Parma Dalla Reale Stamperia MDCCCI.*

Folio; 487 pp.

- 57 The First Satire of the Second Book of Horace, Imitated in a Dialogue between Alexander Pope of Twickenham in Com. Midd. Esq; on the one Part, and his Learned Council on the other. *London: Printed by L. G. and Sold by A. Dodd, near Temple-Bar; E. Nutt, at the Royal Exchange; and by the Booksellers of London and Westminster. M. DCC. XXXIII.*

First edition, first issue; folio.

COLLATION: [A]—E, 2 leaves each.

Without price at foot of title.

THE WORKS OF POPE

- 58 The First Satire of the Second Book of Horace, Imitated in Dialogue Between Alexander Pope of Twickenham, in Com' Mid' Esq; and his Learned Council. To which is added, The Second Satire of the same Book. By the same Hand. Never before Printed. *London: Printed for L. G. in Fleetstreet, MDCCXXXIV.* [Price Two Shillings.]

Folio.

COLLATION: *Title, 1 leaf; A-I, 2 leaves each.*

This is the fifth edition of the First Satire and the first of the Second Satire.

- 59 An Epistle to the Right Honourable Richard Lord Visct. Cobham. By Mr. Pope. *London: Printed for Lawton Gilliver, at Homer's Head against St. Dunstan's Church in Fleetstreet. 1733.* [Price one Shilling.]

First edition; folio.

COLLATION: [A]-E, 2 leaves each.

With half-title, "Of the Knowledge and Characters of Men: To Richard Lord Cobham, By Mr. Pope." List of books printed by Lawton Gilliver on recto of E2.

- 60 An Epistle from Mr. Pope, To Dr. Arbuthnot. *London: Printed by J. Wright for*



THE WORKS OF POPE

*Lawton Gilliver at Homer's Head in Fleetstreet, 1734.*

First edition; folio.

COLLATION: [A]-F, 2 leaves each.

- 61 Sober Advice from Horace, to the Young Gentlemen about Town. As deliver'd in his Second Sermon. Imitated in the Manner of Mr. Pope. Together with the Original Text, as restored by the Revd. R. Bentley, Doctor of Divinity. And some Remarks on the Version. *London: Printed for T. Boreman, at the Cock on Ludgate-Hill; and sold by the Booksellers of London and Westminster. [Price One Shilling.]*

First edition; folio.

COLLATION: 1 leaf without signature-mark; [A]-E, 2 leaves each; 1 leaf without signature-mark.

This is undoubtedly by Pope, although he denied it.

- 62 Of the Characters of Women: An Epistle to a Lady. By Mr. Pope. *London: Printed by J. Wright, for Lawton Gilliver at Homer's Head against St. Dunstan's Church in Fleetstreet, MDCCXXXV. (Price One Shilling.)*

First edition; folio.

THE WORKS OF POPE

COLLATION: [A], 2 leaves; B, 1 leaf; B (repeated)—D, 2 leaves each; 1 leaf without signature-mark.

With the rare last leaf of advertisement, which is really the second leaf of B folded around the text.

- 63 The Works of Mr. Alexander Pope. Volume II. [Vignette.] London: Printed by J. Wright, for Lawton Gilliver at Homer's Head in Fleetstreet, MDCCXXXV.

First edition, large paper; folio.

COLLATION: 4 leaves without signature-marks; A-F, H-I, B-S, A, B, A, B, B-Q, A-X, A-C, B-Z, Aa-Zz, Aaa-Kkk, 2 leaves each.

With vignettes and tail-pieces by Fourdrinier after Kent. This contains the first edition of five of the Epitaphs and of the Second Satire of Dr. John Donne.

- 64 The Works of Mr. Alexander Pope. Volume II. [Vignette.] London: Printed by J. Wright, for Lawton Gilliver at Homer's Head in Fleetstreet, MDCCXXXV.

4to.

COLLATION: A, B, B-I, 4 leaves each; K, A, 3 leaves each; G-I, 4 leaves each; 1 leaf marked K<sub>2</sub>; B, C, 4 leaves each; D, 2 leaves;

THE WORKS OF POPE

\*F, 1 leaf; F-K, A-L, A, 4 leaves each; B, 3 leaves; B-Z, Aa-Hh, 4 leaves each.

With head- and tail-pieces by Fourdrinier after Kent. This is apparently printed from the same type as the folio edition, but is reimposed and there is an additional epitaph, one to Sir Isaac Newton. The Epistles to Bolingbroke and to Several Persons are here arranged in correct order, while in the folio the Second Book comes first.

- 65 Mr. Pope's Literary Correspondence For Thirty Years; from 1704 to 1734. Being a Collection of Letters, Which passed between him and Several Eminent Persons. Volume the First [-Sixth]. London: Printed for E. Curll, in Rose-street, Covent Garden. M.DCC.XXXV[-XXXVII].

Six volumes; 8vo.

These volumes were issued separately and are complete in themselves. They contain portraits of Pope, Addison, Congreve, Swift, etc.

- 66 The First Epistle of the First Book of Horace Imitated. By Mr. Pope. London: Printed for R. Dodsley at Tully's Head in Pall-mall, and sold by T. Cooper in Pater-noster-row, MDCCXXXVII. [Price 1s.]

First edition; folio.

COLLATION: 1 leaf without signature-mark; B-F, 2 leaves each.

Some copies lack the "e" in "Price" on the title.

THE WORKS OF POPE

- 67 The Sixth Epistle of the First Book of Horace Imitated. By Mr. Pope. *London: Printed for L. Gilliver at Homer's Head against St. Dunstan's Church in Fleet-street, MDCCXXXVII. (Price one Shilling.)*

First edition; folio.

COLLATION: [A]–E, 2 leaves each.

- 68 The First Epistle of the Second Book of Horace Imitated. *London: Printed for T. Cooper, at the Globe in Pater-noster-Row. M.DCCXXXVII. (Price One Shilling.)*

First edition; folio.

COLLATION: [A]–G, 2 leaves each.

- 69 The Second Epistle of the Second Book of Horace, Imitated by Mr. Pope. *London: Printed for R. Dodsley, at Tully's Head, in Pall-Mall. M.DCCXXXVII. (Price One Shilling.)*

First edition; folio.

COLLATION: [A]–E, 2 leaves each.

- 70 Horace His Ode to Venus. Lib. IV. Ode I. Imitated By Mr. Pope. *London: Printed for J. Wright, and Sold by J. Rob-*

THE WORKS OF POPE

*erts in Warwick-lane, MDCCXXXVII.  
(Price Six Pence.)*

First edition; folio.

COLLATION: *1 leaf without signature-mark;  
B, C, 2 leaves each.*

- 71 Letters of Mr. Alexander Pope, And Several of his Friends. [Vignette of Pope by Richardson.] *London: Printed by J. Wright for J. Knapton in Ludgatestreet, L. Gilliver in Fleetstreet, J. Brindley in New Bond street, and R. Dodsley in Pall-mall, MDCCXXXVII.*

Two volumes; folio.

The title of Vol. II reads: *The Works of Mr. Alexander Pope, In Prose. Vol. II. [Ornament.] London: Printed for J. and P. Knapton, C. Bathurst, and R. Dodsley, MDCCXLI.* With head- and tail-pieces by Fourdrinier after Kent. This was Pope's own edition and was issued in this form to be uniform with his works.

- 72 One Thousand Seven Hundred and Thirty Eight. A Dialogue Something like Horace. By Mr. Pope. *London: Printed for T. Cooper at the Globe in Pater-noster-row. (Price One Shilling.)*

First edition; folio.

THE WORKS OF POPE

COLLATION: [A]-D, 2 leaves each.

With list of books printed by T. Cooper on recto of D<sub>2</sub>.

- 73 One Thousand Seven Hundred and Thirty Eight. A Dialogue Something like Horace. By Mr. Pope. *London: Printed for T. Cooper at the Globe in Pater-noster-row, MDCCXXXVIII. (Price 1s.)*

Second edition; folio.

COLLATION: [A]-D, 2 leaves each.

With two lines of errata at foot of p. 10, and a list of books printed by T. Cooper on recto of D<sub>2</sub>.

- 74 One Thousand Seven Hundred and Thirty Eight. Dialogue II. By Mr. Pope. *London: Printed for R. Dodsley at Tully's Head in Pall-mall, MDCCXXXVIII. (Price One Shilling.)*

First edition; folio.

COLLATION: [A]-D, 2 leaves each.

- 75 The Universal Prayer. By the Author of the Essay on Man. *London: Printed for R. Dodsley, at Tully's-Head, in Pall-mall. MDCCXXXVIII. (Price Six-Pence.)*

First edition; folio.

COLLATION: 4 leaves without signature-marks.

THE WORKS OF POPE

- 76 A Supplement to Dr. Swift's and Mr. Pope's Works. Containing I. Miscellanies, by Dr. Arbuthnot. II. Several Pieces, by Dr. Swift and Mr. Pope. III. Poems on Several Occasions. Now first Collected into One Vol. This Volume contains all the Pieces in Verse and Prose published by Dr. Swift and Mr. Pope in their Miscellanies, which are not printed in Mr. Faulkner's Edition of the Dean's Works in Six Volumes, or Mr. Pope's in Four Volumes. *Dublin: Printed by S. Powell, For Edward Exshaw at the Bible on Cork-hill, over-against the Old Exchange. MDCCXXXIX.*

Small 12mo.

COLLATION: 3 leaves without signature-marks; a, 4 leaves; A-O, 12 leaves each; P, 8 leaves.

- 77 The Works of Alexander Pope, Esq; Vol. I Part I[-Vol. III, Part II.] *London: Printed for Henry Lintot. MDCCXLIII.* [The parts have different imprints and are dated 1741-43.]

Six parts in three volumes; small 8vo.

Portrait of Pope by Vertue, facing title of Vol. I.

- 77a The Works of Alexander Pope. New Edition. Including several hundred unpublished

THE WORKS OF POPE

Letters, and other new Materials. Collected in part by the late Rt. Hon. John Wilson Croker. With Introductions and notes by Rev. Whitwell Elwin, [and William John Courthope, M.A.] *London, 1871[-86]*.

Ten volumes; 8vo.



## POPEANA

- 78 Addison, Joseph. *Cato. A Tragedy. London, 1713.*

Containing a Prologue by Pope, 2½ pp.

- 79 Steele, Sir Richard. *Poetical Miscellanies. 1714.*

The rare first edition with the date on title "MDDCXIV." instead of "MDCCXIV." as it should be. Containing the "Wife of Bath's Prologue" and two translations from Homer, by Pope. This is their first appearance in print.

- 80 Dryden, John. *The Art of Painting: by C. A. DuFresnoy. London, 1716.*

Second edition.

Containing the first edition of Pope's poem to Jervas, A6-A8.

- 81 [Wesley, Samuel.] *Neck or Nothing: A Consolatory Letter from Mr. D-nt-n to Mr. C-rl. 1716.*

With the very rare frontispiece, representing (1) Curll being tossed in a blanket by the Westminster scholars; (2) Curll being birched; (3) Curll on his knees asking pardon. This is the only known representation of Curll.

POPEANA

- 82 Gay, John. *Three Hours after Marriage.* London, 1717.

Pope and Arbuthnot were partially responsible for this play, but when it failed and was much criticized for its indecency, they threw the entire blame on Gay. Pope wrote the Prologue.

- 83 Parnell, Thomas. *Poems on Several Occasions.* London, 1722.

✓ Pope edited this collection and also wrote the dedication in verse to Robert, Earl of Oxford and Mortimer, A2 and A3.

- 84 Cythereia. London, 1723.

Containing the first edition of Pope's "Verses Occasioned By Mr. Tickell's Translation of the First Iliad of Homer," pp. 90-92.

- 85 *The Altar of Love.* London, 1727.

With the first edition of the "Epitaph on the Monument of Secretary Craggs, in Westminster-Abbey" on verso of (D5). Also contains a section entitled "Popeana," pp. 1-40.

- 86 *A Compleat Collection of all the Verses, etc. Which have been occasioned by the Publication of Three Volumes of Miscellanies by Pope and Company.* London, 1728.

v With engraved frontispiece, a caricature of Pope and the "Dunciad." See Portrait No. 90.

POPEANA

- 87 *Gulliveriana: Or, A Fourth Volume of Miscellanies.* *London, 1728.*

With an engraved frontispiece, a caricature of Swift and Pope. See Portrait No. 91.

- 88 *Of Verbal Criticism: An Epistle to Mr. Pope.* *London, 1733.*

- 89 *The State Dunces: Inscrib'd to Mr. Pope.* *London, 1733.*

- 90 [Montagu, Lady Mary Wortley.] Verses address'd to the Imitator of The First Satire of the Second Book of Horace. By a Lady. *London, n. d.*

- 91 *A Proper Reply to a Lady.* By a Gentleman. *London, n. d.*

- 92 *Pope Commemoration, 1888.* Loan Museum. Catalogue of the Books, Autographs, Paintings, Drawings, Engravings, and Personal Relics, exhibited in the Town Hall, Twickenham, July 31st to August 6th, 1888. [*Richmond, Surrey, 1888.*]

One of one hundred copies printed on vellum paper.

POPEANA

- 93 Alexander Pope. Notes towards a Bibliography of Early Editions of his Writings. A Catalogue of Marshall C. Lefferts's great Collection of First and Later Editions of the Works of Alexander Pope, with the Autograph Manuscript of An Essay on Man. Offered for sale by Dodd, Mead & Company, New York. [*New York, 1910.*]

One of fifty special copies.

## AUTOGRAPHS AND MANUSCRIPTS

- 94 Autograph Signature and Inscription, "A. Pope. Twickenham. (from faithful W.)" on title of Ambrose Phillips's "To the Honourable Miss Carteret." 1725. Also "A. Pope. Twickenham" on fly-leaf facing title.
- 95 Autograph Signature and Inscription, "A. Pope. Twickenham." on title of James Bramston's "Man of Taste." 1733.
- 96 Autograph Manuscript, 4 pp., 4to, entitled "Alterations to the Pastoralls. (The Solutions of the Queries are written by Mr. Walsh)."

This is the original autograph manuscript of Pope's "Pastorals," which were first printed in Dryden's "Miscellany," Part Six, 1709. It contains Pope's original lines, with an alternative and a query concerning the change, for fourteen different places in the "Pastorals"; these were sent to William Walsh, and below the query he has written his answer, which Pope generally followed in the printed version. Pope claimed that the "Pastorals" were written in 1704, but, as he was known to fix erroneous dates to his pub-

#### AUTOGRAPHS AND MANUSCRIPTS

lications and as it is doubtful whether he ever met Walsh before the latter part of 1705, this correspondence probably took place between the end of 1705 and early in 1708, when Walsh died.

- 97 Autograph Manuscript of "An Essay on Man." Four "Epistles" on sewed and loose sheets of varying sizes.

Epistle I: One leaf with title, and six numbered leaves, all but the last containing writing on both sides. Sewed; 8vo.

Epistle II: Wrapper and three leaves. fol.

Epistle III: Wrapper, one leaf, ten numbered pages, and two leaves. Various sizes.

Epistle IV: [To verse 126] Wrapper and three leaves, the under part of wrapper being filled with writing on both sides. fol.

Although Pope is known to have rewritten the manuscript of "An Essay on Man" several times, this seems to be his first draft of Epistles II-IV. They are very closely written on loose sheets of several shapes and sizes, and are full of erasures and corrections. Epistle III, in particular, shows much rewriting, and possibly something of Pope's method of composition, the beginnings of lines being planned thus:

Tis not for thee  
Joy  
Tis  
Loves  
The  
Shares

Epistle I has comparatively few changes, and is written in a portion of a blank book, into which

#### AUTOGRAPHS AND MANUSCRIPTS

it was apparently copied by Pope from an earlier draft.

- 98 Autograph Manuscript of "An Essay on Man." Epistles I to III. 43 pp. (four of which are blank) ; 4to.

A later manuscript than the preceding, carefully written by Pope in a blank book. Each Epistle has a heading in capitals, drawn in by Pope. Again, the first book has very few alterations, while the later ones are much changed and re-written, though not as much as in the earlier draft. The text of the two manuscripts differs materially, and both are different from the text of the first printed edition.

Both manuscripts were once owned by Jonathan Richardson, son of the painter, who wrote that Pope gave them to him "for the pains I took in collating the whole with the printed editions, at his request."

In the same book at the end are found eight lines of verse, with heading "Incipit Liber Secundus. Epistl. I. Of Ye Limits of Reason."

- 99 Essay on Man. Epistles I to IV. *London*, [1733-34].

First edition, 4 parts in one volume, folio.

The first edition of each of the Epistles, with manuscript corrections throughout in Pope's autograph. We note a few of the most interesting:

#### EPISTLE I

Line 6,  
"A mighty Maze! of walks without a Plan;"  
Corrected to,  
"A mighty Maze! but not without a Plan;"

AUTOGRAPHS AND MANUSCRIPTS

Line 122,  
"Pronounce He acts too little, or too much;"  
Corrected to,  
"Say, here he gives too little, there too much;"  
Lines 217-218,  
"No self-confounding Faculties to share;  
No Senses stronger than his brain can bear."  
Corrected to,  
"No Powers of Body or of Soul to share  
But what his Nature and his State can bear."

EPISTLE II

Lines 1-2,  
"Know then Thyself, presume not God to scan;  
The only Science of Mankind is Man."  
Corrected to,  
"Know then Thyself, presume not God to scan;  
The proper study of Mankind is Man."

EPISTLE III

Lines 71-72,  
"The favour'd Man, by touch AEtherial slain;  
Not less foresees the Stroke, or feels the Pain."  
Corrected to,  
"Which sees no more the Stroke, or feels the pain;  
Than favour'd Man, by Touch AEtherial slain;"  
These manuscript corrections were followed in the  
later editions of the poem.

- 100 Autograph Letter Signed, 1 page, 4to, with  
address. To "William Fortescue Esq."  
"Oct. 28".

Inviting him to visit Pope and his mother as  
soon as he was well enough to come, and express-  
ing great affection for him.

- 101 Autograph Document Signed, slip, 5 lines,  
signed and dated "June 28th. 1715."



AUTOGRAPHS AND MANUSCRIPTS

To Mr. Lintott (the bookseller), authorizing him to deliver the first volume of Homer to Mr. Sam Smith, the bearer.

- 102 Original crayon sketch of Pope, full-length in profile, by Mr. Hoare; with autograph note by Joseph Wharton on back: "This is the only Portrait that was ever drawn of Mr. Pope at full length. It was done without his knowing it, as he was deeply engaged in conversation with Mr. Allen in the Gallery at Prior Park, by Mr. Hoare who sat at the other end of the Gallery. Pope would never have forgiven the painter had he known it. He was too sensible of the deformity of his person to allow the whole of it to be represented. This drawing is therefore exceedingly valuable as it is an Unique of this celebrated Poet." 6 by 3 $\frac{3}{8}$  inches.

With engraving of the same, inscription, "To front Page IX [A5] of Vol. I." Signed, "R. Conde sculp. Published June 1, 1797, by Cadell & Davies, Strand." 6 by 3 $\frac{3}{8}$  inches.

## PORTRAITS

Dimensions are given in inches, the height being placed first. The measurements include only the engraved work, exclusive of inscriptions.

### THE FIRST KNELLER TYPE

Engravings after a portrait by Sir Godfrey Kneller, representing Pope standing at a table with a book in his hands, with cap on his head, which faces slightly to observer's right; landscape background.

- 1 I. SMITH FEC. ET EX. 1717. *Mezzotint.*  
Portrait in rectangle. Ins: *Mr. Alexander Pope, AEt: 28. G. Kneller, S. R. Imp. et Mag. Brit. Baronets. Pinx, 1716.*

$12\frac{1}{2} \times 9\frac{5}{8}$ .

- 2 ENGRAVED BY CAROLINE WATSON, 1808.  
*Stipple.*  
Portrait in oval frame. Ins: *Pope. Published Jan<sup>y</sup> 20, 1808 by Richard Phillips, 6 New Bridge Street.*

$2\frac{11}{16} \times 2\frac{1}{16}$ .

- 3 Same plate. Proof before all letters.



*H. Alexander P. ...*





*Mr. Alexander Pope, Esq.* 28.



PORTRAITS

- 4 [F. KYTE] J. BOWLES EX. *Mezzotint.*  
 Portrait in laurel frame. Ins: *Alexdr. Pope*  
*Esq. Natus A.D. 1688.*  
 $6\frac{1}{8} \times 4\frac{7}{8}$ .  
 One of four portraits on a plate which appeared  
 in Bowles's "Worthies of Britain."
- 5 BUSCH FEC. 1743. *Line.*  
 Portrait in oval frame resting on pedestal.  
 Ins: *Mr. Alexander Pope.*  
 $5\frac{5}{8} \times 3\frac{3}{8}$ .
- 6 CLARK & PINE SC. *Line.*  
 Portrait in oval frame resting on base. Ins:  
*Mr. Alexander Pope.*  
 $4\frac{3}{4} \times 2\frac{3}{4}$ .
- 7 Later state of the same plate.
- 8 P. SIMMS SCULPTS. *Line.*  
 Portrait in oval frame on base. Ins: *Mr.*  
*Alexander Pope.*  
 $4\frac{13}{16} \times 2\frac{7}{8}$ .
- 9 PHOTOGRAVURE AFTER NO. 1. In rectangle.  
 $4\frac{5}{16} \times 3\frac{3}{4}$ .

PORTRAITS

- 10 ANONYMOUS. *Line.*  
 Portrait in oval frame on base. Ins: *Mr. Pope.*  
 $4\frac{3}{4} \times 2\frac{13}{16}$ .  
 Facing title of Pope's "Literary Correspondence,"  
 1735.

- 11 ANONYMOUS. *Line.*  
 Portrait in oval, in rectangle; with back-  
 ground of several cards containing selections  
 from Pope, music, medal, etc. Ins. at bot-  
 tom of rectangle: *Mr. Alexander Pope.*  
 Rectangle measures  $3\frac{1}{8} \times 2\frac{5}{8}$ .  
 Although unsigned, this is probably by Bickham.

- 12 ANONYMOUS. *Mezzotint.*  
 Reversed portrait in oval, in rectangle. Ins:  
*Mr. Alexander Pope. Kneller Barot. pinx.*  
 $6\frac{13}{16} \times 4\frac{7}{8}$ .

- 13 ENGRAVED BY W. EVANS, FROM A DRAW-  
 ING BY GARDNER. *Stipple.*  
 Reversed portrait in rectangle. Ins: *Alex-  
 ander Pope. From an enamelled Painting  
 in Miniature, given by Pope, to Mrs. Nugent  
 —Now in the Marquis of Buckingham's  
 Collection at Stowe. Published by Cadell &*



PORTRAITS

*Davies, Strand, and the other Proprietors*  
*May 1, 1807.*

$3\frac{3}{4} \times 3\frac{1}{8}$ .

14 Same plate. Proof before all letters, on  
India paper.

15 G. VERTUE S. *Line.*  
Reversed portrait in oval on base, within  
rectangle. Ins: *Mr Alexander Pope.*

$4\frac{7}{8} \times 2\frac{13}{16}$ .

16 GRAVÉ PAR WILL EN 1745. *Line.*  
Vignette in oval frame, with wreath and rib-  
bon decoration. Ins. above: *Alexe. Pope.*  
Below: *Peint en 1722 par Kneller.*

$2\frac{7}{8} \times 4\frac{7}{8}$ .

On title-page of "Essai sur L'Homme, par Mon-  
sieur Alexandre Pope," 1745.

17 J. KORNLEIN SCULPS. *Line.*  
Portrait in oval frame, drapery, garlands,  
and cupids surrounding it; two female fig-  
ures below. Ins. on ribbon above: *Alexan.*  
*Pope.*

$4\frac{7}{8} \times 2\frac{7}{8}$ .

#### PORTRAITS

18 E. VERHELST SCULP: MANNHEIM. *Line.*

Portrait in oval frame, with wreath and ribbon decoration, in rectangle. Ins. on ribbon above: *Alex. Pope.*

$4\frac{3}{16} \times 2\frac{7}{8}$ .

19 MARILLIER ORNAM. DEL. LE BEAU GRAVEUR DE MGR. LE DUC DE CHARTRES.

*Line.*

Portrait in oval frame, surrounded by wreath; tablet below, with Cupid and Pan as supporters; inclosed in rectangle. Ins. on tablet: *Alexandre Pope né a Londres le 6 Juin 1688, mort le 30 may 1744. Kneller pinxit 1722.*

$5\frac{9}{16} \times 3\frac{1}{2}$ .

#### THE SECOND KNELLER TYPE

Engravings after a portrait by Sir Godfrey Kneller, representing Pope seated at table, head with cap on, resting on left hand; half-length, body facing front, head facing slightly to observer's right.

20 PARR SCULP. *Line.*

Portrait in rectangle. Ins: *Kneller pinx, 1722. Mr. Pope.*

$4\frac{3}{16} \times 3\frac{1}{8}$ .



Line.

with gold rib-  
bons on ribbon

4 1/2 x 2 7/8

PLATE - GRA-  
CUTTING

Line.

Designed by  
Mr. Gold and Pan  
of the Le. Ins. in  
the London le 6  
No. 14. Kneller

4 1/2 x 3 1/2

### STEEN - R. TYFF

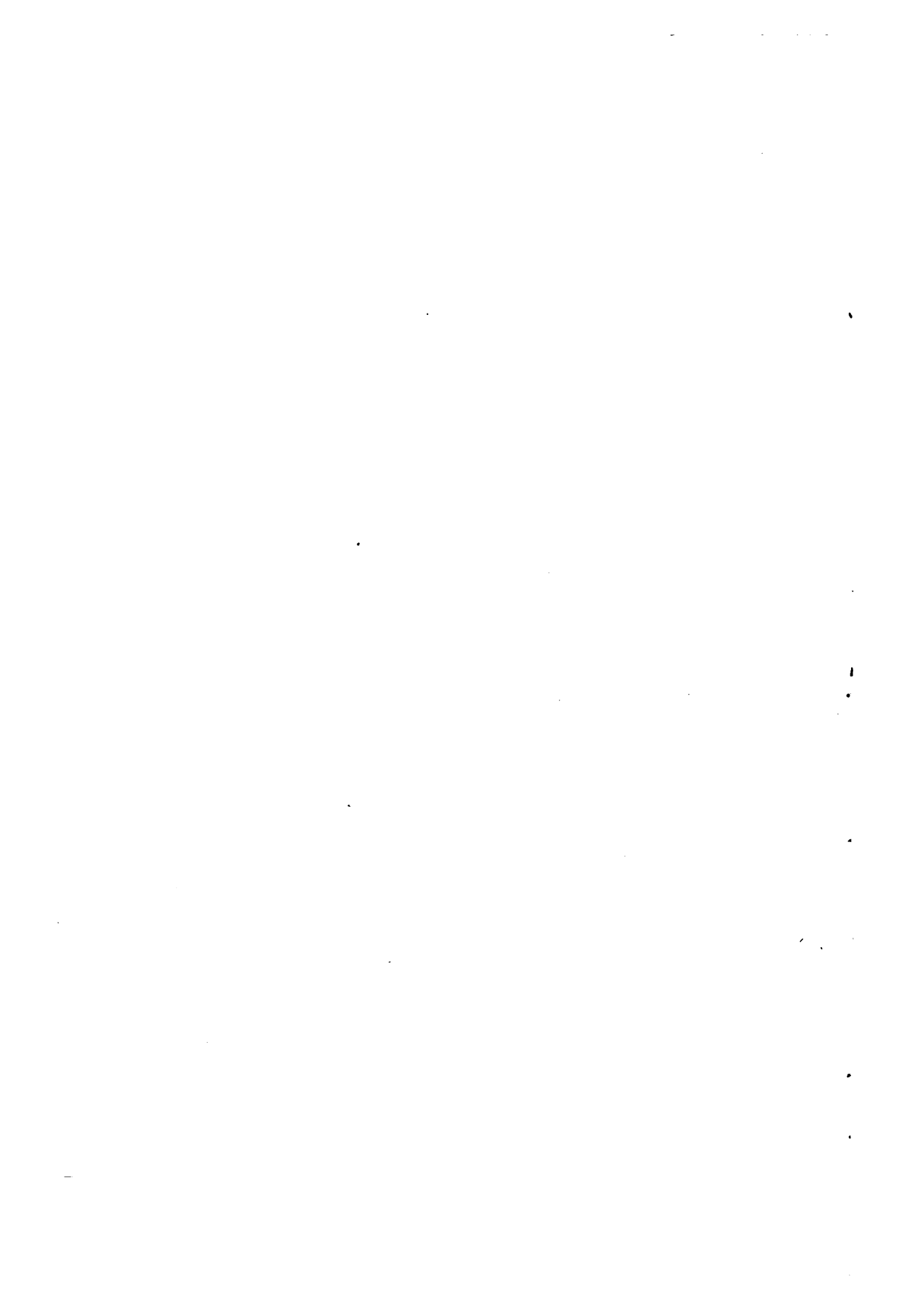
Designed by Mr. Godfrey  
of the table, head  
of the table, half-length,  
of the table, slightly to ob-

Line.

Designed by Mr. Kneller pinx,  
No. 14.

4 1/2 x 3 1/8





PORTRAITS

21 ENGRAVED BY J. SWAINE. *Stipple.*  
Portrait in rectangle. Ins: *Alexander Pope. Published by Richard Beckley, 29 Marylebone Street, Piccadilly.*  $3\frac{11}{16} \times 3$ .

22 Same plate. Proof on India paper.

23 ANONYMOUS. *Stipple.*  
Portrait enclosed in octagonal line.  $3\frac{11}{16} \times 3\frac{1}{8}$ .

24 HOLL SCULP. *Stipple.*  
Portrait in oval, surrounded by single line.  $2\frac{1}{16} \times 1\frac{7}{8}$ .

This print appears at the top of a page containing a biography of Pope in forty-seven lines.

THE THIRD KNELLER TYPE

Engravings after a portrait by Sir Godfrey Kneller, representing Pope in a wig; half-length in oval frame, with architectural base and top; body facing front, head facing slightly to observer's right.

25 RAVENET SCULP. *Line.*  
Portrait in oval frame. Ins. on base: *Alexander Pope Esqr. AEtatis 24. Kneller pinx.*  $3\frac{15}{16} \times 6\frac{1}{4}$ .

PORTRAITS

- 26 ANONYMOUS. *Line.*  
 Portrait in oval frame, surrounded by  
 wreath; globe, etc., below.  $5 \times 3\frac{1}{8}$ .  
 Proof on India paper, of which we have not the  
 print and therefore cannot identify the engraver.
- 27 FRUSSOTTE SCULP. *Line.*  
 Reversed portrait in oval frame resting on  
 base, within rectangle. Ins. on base: *Alexan-*  
*dre Pope Né à Londres le 6 Juin 1688.*  
*Mort le 30 Mai 1744.* Below: *Kneller*  
*Pinxt. Edition de Cazin.*  $3\frac{1}{2} \times 2\frac{1}{4}$ .
- 28 GEO. VERTUE SCULPSIT. *Line.*  
 Reversed portrait in oval frame on stone  
 base. Ins: *Mr. Pope.*  $13\frac{3}{8} \times 9\frac{7}{8}$ .  
 From Pope's "Works," 1717, where it is folded.
- 29 PARR SCULP. *Line.*  
 Reversed portrait in oval frame on base,  
 within rectangle. Ins: *Mr. Pope.*  $4\frac{11}{16} \times 2\frac{7}{8}$ .
- 30 D. COSTER SCULPSIT. *Line.*  
 Portrait in oval frame on base, within rec-  
 tangle. Ins: *Mr. Pope.*  $5\frac{1}{4} \times 3\frac{1}{4}$ .



## PORTRAITS

### THE FOURTH KNELLER TYPE

Engraving after a portrait by Sir Godfrey Kneller, representing Pope's head and shoulders in profile, facing observer's right, head crowned with leaves.

- 31 PARR SCULP. *Line.*  
Portrait in circle, surrounded by snake with tail in mouth, in rectangle. Ins: *Kneller pinx. Mr. Pope, Horatius Anglicanus.*  
4½ × 3½.

### THE FIRST RICHARDSON TYPE

- 32 J. RICHARDSON F. 1736. *Etching.*  
Portrait in wig; head facing slightly to observer's right. Ins: *Alex. Pope. Amicitiae causa.*  
6 × 5.

### THE SECOND RICHARDSON TYPE

Engravings after a portrait by Jonathan Richardson; head in profile, facing observer's right; with natural hair.

- 33 J. RICHARDSON FECIT, 1738. *Etching.*  
Portrait of bust, with fur collar. Ins: OYTOΣ EKEINOΣ. *Mr. Pope.*  
4¾ × 3¼.

PORTRAITS

- 34 J. RICHARDSON F. *Etching.*  
 Portrait of bust without fur collar, in circle.  
 Ins: *Amicitiae Causa.*  
 $3\frac{11}{16} \times 3\frac{3}{4}$ .  
 Vignette on title-page of Pope's *Letters*, 1737.
- 35 MOREAU INV. ET FECIT, 1766. *Line.*  
 Portrait of bust in oval frame, in elaborately  
 decorated rectangle. Ins. on curtain: *Pope.*  
 $5\frac{1}{4} \times 3\frac{1}{4}$ .
- 36 PARR SCULP. *Line.*  
 Reversed portrait of bust on stone pedestal.  
 Ins. on cartouche on pedestal: *Pope.*  
 $5\frac{1}{4} \times 3\frac{1}{2}$ .
- 37 SYSANG SC. *Line.*  
 Reversed portrait, copy of the preceding.  
 Ins: *Pope.*  
 $5\frac{7}{16} \times 3\frac{1}{4}$ .  
 Facing title of "Oeuvres Diverses de Pope."  
 Amsterdam, 1754.
- 38 ENGRAVED BY T. HOLLOWAY. *Line.*  
 Reversed portrait in rectangle, with fur col-  
 lar. Ins: *Alexander Pope Esq. From a*  
*Picture painted by J. Richardson in the pos-*  
*session of Benjn. Way Esqr. Published*

PORTRAITS

*January 1st 1797 by Cadell and Davies  
Strand London.*

5 × 4 $\frac{1}{8}$ .

39 ANONYMOUS. *Line.*

Proof before all letters, on India paper. Engraver unknown; closely resembling preceding plate.

4 $\frac{11}{16}$  × 3 $\frac{11}{16}$ .

40 NEAGLE SC. *Line.*

Reversed portrait in oval, with fur collar. Ins: *Alexander Pope Esq. London, Published Sep. 1, 1802 by Longman & Rees, Paternoster Row.*

3 $\frac{1}{2}$  × 2 $\frac{7}{16}$ .

41 H. J. DA SILVA INV. ET DEL. G. F. DE QUEIROZ SCULP EM LXA. 1815. *Line.*

Reversed portrait in oval, surrounded by wreath, resting on base, with Pan and Cupid as supporters. Ins: *Alexandre Pope O Maximo dos Poetas Inglexes.*

7 $\frac{1}{2}$  × 6.

42 THORNTHWAITE SCU. *Line.*

Portrait in oval, surmounted by wreath, tablet below, within rectangle. Ins. on

PORTRAITS

tablet: *Alex. Pope Esqr.* Below: *Printed for John Bell near Exeter Exchange Strand London Mar. 1st, 1777.*

4 × 2<sup>5</sup>/<sub>16</sub>.

THE THIRD RICHARDSON TYPE

Engravings after a portrait by Jonathan Richardson; head and shoulders facing slightly to observer's left, with natural hair, fur collar.

43 HARDING SCULPT. *Line.*

Portrait in oval, within rectangle. Ins. at top: *Literary Magazine.* Below: *Alexander Pope Esqr. From an Original Painting by Mr. Richardson.*

4 × 3<sup>1</sup>/<sub>8</sub>.

44 Same plate. Later state, with engraver's name and all inscription except *Alexander Pope Esqr.* erased.

45 NACH HARDING VON T. C. BOCK. JULY 1797. *Stipple.*

Portrait in oval, within rectangle. Ins. above: *Englische Blaetter. VIIr. Bd.* Below: *Alexander Pope Esqr.*

3<sup>15</sup>/<sub>16</sub> × 3<sup>1</sup>/<sub>8</sub>.

PORTRAITS

- 46 R. CLAMP SCULP. *Stipple.*  
Portrait in rectangle, without fur collar.  
Ins: *A. Pope Esqr. From an Original Picture by Richardson. in the Possession of Anthony Storer Esqr. Pub. Feb. 20, 1793, by E & S Harding, Pall Mall.*

$4\frac{7}{16} \times 3\frac{11}{16}$ .

- 47 Same plate. Later state, entirely retouched, with the inscription badly erased and six lines signed, in facsimile of Pope's writing, printed over it. Ins: *Richardson Pinxt. Published as the Act directs from the Original Jan. 1, 1806.*

THE FOURTH RICHARDSON TYPE

Engravings after a portrait by Jonathan Richardson; half-length, in loose cloak, head with cap, slightly facing observer's left.

- 48 ENGRAVED BY C. PICART FROM A DRAWING BY GARDNER. *Stipple.*  
Portrait in rectangle. Ins: *Alexander Pope. From a Picture by Richardson, in the Marquis of Buckingham's Collection at Stowe. Published by Cadell & Davies, Strand, and the other Proprietors, May 1, 1807.*

$4\frac{7}{16} \times 3\frac{1}{4}$ .

· PORTRAITS

- 49 DRAWN BY T. UWINS. ENGRAVED BY C.  
WARREN. *Line.*

Portrait in rectangle. Ins: *Alexander Pope.*  
*From a Picture by Hudson in the Collection*  
*of the Most Honourable the Marquess of*  
*Buckingham.*

4 × 3<sup>3</sup>/<sub>16</sub>.

Although this is inscribed, "From a Picture by  
Hudson," it is undoubtedly after Richardson, and  
the inscription is wrong. It is from the "Effigies  
Poeticae."

- 50 Same plate. Proof before all letters, on In-  
dia paper.

THE POND-VANLOO TYPE

Engravings in the same style, ascribed variously  
to Pond, Kneller, and Vanloo; we have not seen  
any English print in this style with inscription  
"after Kneller," and cannot determine whether  
Pond and Vanloo copied from Kneller or whether  
there were three portraits all from life. The  
portrait is half-length, seated at table, head rest-  
ing on left hand, facing slightly to observer's  
left, with small wig.

- 51 J. HOUBRAKEN SCULPS. AMST. 1747.

*Line.*

Portrait in oval frame, surrounded with em-  
blematic decorations, vignette of Apollo and

PORTRAITS

Muses below in frame. Ins. on foot of frame: *Alexander Pope Esq.* Below: *A. Pond pinxit. In the Possession of Mr. Arthur Pond. Impensis T. & P. Knapton Londini.*

$13\frac{1}{2} \times 8\frac{1}{4}$ .

52 J. STOW SCULP. *Line.*

Portrait in rectangle, medallion set in ribbon and leaves below. Ins. at top: *Alex. Pope.* Below: *A. Pond pinx. Published by R. Bowyer, Historic Gallery, May 12, 1794.*

$12\frac{1}{4} \times 8\frac{1}{4}$ .

53 JAS. WHITE SCULP. *Stipple.*

Portrait in rectangle. Ins: *A. Pond pinxt. A. Pope. London: Published by Thomas Kelly Paternoster Row Sep. 1, 1829.*

$3\frac{3}{8} \times 2\frac{7}{16}$ .

Proof on India paper.

54 ENGRAVED BY JAS. WHITE. *Stipple.*

Portrait in rectangle, surrounded by drapery, head of Minerva and two Muses above. Ins. on base: *Alexander Pope.* Below: *A. Pope Painted by A. Pond; London, Published by Thomas Kelly 17, Paternoster Row. 1830.*

$8 \times 4\frac{1}{4}$ .

PORTRAITS

- 55 P. AUDINET SCULP. *Line.*  
 Portrait in oval, in rectangle. Ins: *A. Pond*  
*pinxt.*  $4\frac{1}{16} \times 2\frac{9}{16}$ .
- 56 ANONYMOUS. *Stipple.*  
 Portrait in oval. Ins: *Alexander Pope*  
*Esqr. Published Dec. 1, 1800, by H. D.*  
*Symonds 20 Paternoster Row.*  
 Printed in color.  $5\frac{5}{8} \times 3\frac{3}{8}$ .
- 57 CHAPMAN SCULP. *Stipple.*  
 Portrait in oval, with remarque below, a  
 swan on the water. Ins: *A. Pope En-*  
*graved for the Encyclopaedia Londinensis*  
*March 1821.*  $5\frac{5}{8} \times 3\frac{3}{8}$ .
- 58 Same plate. Another copy printed in color  
 and retouched by hand.
- 59 ANONYMOUS. *Stipple.*  
 Portrait in rectangle. Ins: *Alexr. Pope.*  
 $3\frac{3}{8} \times 2\frac{5}{8}$ .
- 60 ANONYMOUS. *Stipple and Line.*  
 Portrait in rectangle.  $3\frac{5}{16} \times 2\frac{5}{8}$ .



PORTRAITS

- 61 ANONYMOUS. *Line.*  
 Portrait in oval on pedestal, within rectangle,  
 copy of our No. 51.  $5\frac{1}{4} \times 3\frac{7}{16}$ .
- 62 ANONYMOUS. *Line.*  
 Portrait in oval, surrounded with drapery,  
 on pedestal, within rectangle. Ins: *Alex.*  
*Pope. Esq.*  $5 \times 2\frac{15}{16}$ .
- 63 A. B. SC. *Line.*  
 Portrait in oval frame, surmounted by head  
 of Homer, on pedestal, within rectangle. Ins.  
 above: *Plate I. Vol. I facing ye Title.*  
 $4\frac{1}{4} \times 2\frac{1}{2}$ .
- 64 ANONYMOUS. *Line.*  
 Portrait. Ins: *A. Pope.*  $3\frac{5}{8} \times 3\frac{3}{4}$ .
- 65 ANONYMOUS. *India-ink drawing.*  
 Engraver's drawing in oval, within rectangle.  
 Ins: *Alex. Pope.*  $9\frac{7}{16} \times 6\frac{11}{16}$ .
- 66 THOMSON SCULP. *Line.*  
 Reversed portrait in oval, with forty lines of  
 biography below. Ins: *A. Pond pint. Pub-*

PORTRAITS

lish'd by Harrison & Co. April 1, 1794  
Alexander Pope, Esq.

1 $\frac{7}{8}$  × 1 $\frac{1}{16}$ .

67 ANONYMOUS. *Line.*

Reversed portrait in oval on base, within rectangle; vignette in frame on base. Ins. on oval frame: *Alexander Pope Esq.* Above: *For the London Magazine.*

6 $\frac{1}{4}$  × 4 $\frac{1}{8}$ .

68 J. COLLYER SCULP. *Line.*

Reversed portrait in oval frame on pedestal, within rectangle. Ins. on pedestal: *Alexander Pope Esqr.*

6 $\frac{1}{8}$  × 4.

69 H. ADLARD SC. *Stipple.*

Reversed portrait in rectangle. Ins: *Alexander Pope. London: Published June 1, 1821, by Wetton and Jarvis, 65, Paternoster Row.*

1 $\frac{7}{8}$  × 2 $\frac{9}{16}$ .

On India paper.

70 P. WILSON. *Etching.*

Reversed portrait in circle. Ins: *A. Pope, Esqr. A de la Demande de ma Chere est tres estimable Amie Mademoiselle Rayment,*

PORTRAITS

*cette piece etait Gravé avec ma sincere pré-  
férence De Regard & avec respect humble-  
ment Dedié par Votre tres Humble & tres  
Obeisante Serviteur P. Wilson. 2 $\frac{1}{8}$  × 2 $\frac{1}{8}$ .*

- 71 ENGRAVED BY LS. SCHIAVONETTI. *Line.*  
Portrait in oval, with drapery, pitcher, and  
vignette, within rectangle. Ins: *Drawn by  
E. F. Burney. A. Pope. 4 $\frac{13}{16}$  × 3 $\frac{1}{2}$ .*
- 72 C. GRIGNION SCULP. *Line.*  
Portrait in oval on base, within rectangle.  
Ins. above: *Universal Magazine, October,  
1747.* Below: *Alexander Pope Esqr. Vanlo  
pinx. 6 $\frac{3}{16}$  × 3 $\frac{13}{16}$ .*
- 73 MILLER SCULP. *Line.*  
Portrait in oval on pedestal, surrounded by  
drapery, with flowers, etc., within rectangle.  
Ins. on pedestal: *Alexr. Pope Esqr.* Below:  
*Vanloo pinx. 5 $\frac{7}{8}$  × 3 $\frac{5}{8}$ .*
- 74 H. ROBINSON SC. *Line.*  
Portrait in rectangle. Ins: *Vanlo pinx. A.  
Pope. Published by William Pickering,  
May 1831. 2 $\frac{7}{8}$  × 2 $\frac{13}{16}$ .*  
Proof on India paper. From Pickering's Aldine  
Poets.

PORTRAITS

THE JERVAS TYPE

Engravings after a portrait by Charles Jervas; full-length, seated in arm-chair facing observer's left, curtain and books in background.

- 75 J. H. ROBINSON SCULP. *Line.*  
Portrait in rectangle. Ins: *Jervas pinxit.*  
*Alexandre Pope.* [Three lines of Italian.]  
*Facsimile da Escritura de Pope. 'Approach,*  
*great Nature studiously behold.' A Pope.*  
 $6\frac{3}{4} \times 4\frac{15}{16}$ .
- 76 Same plate. Proof on India paper; before all inscription except *Jervas pinxit* and name of engraver.
- 77 CALDWELL SCULP. *Line.*  
Portrait of head and shoulders only, in oval with wreath and ribbon decoration, on pedestal, within rectangle. Ins. on pedestal: *Pope.* Below: *Jarvis Pinxt.*  $4\frac{11}{16} \times 2\frac{7}{8}$ .
- 78 AVELINE SCULP. *Line.*  
Imaginary portrait; seated at table, head resting on left hand and facing slightly toward observer's right; in rectangle. Ins: *Alexr. Pope Esqr.*  $4 \times 2\frac{5}{16}$ .

PORTRAITS

THE RYSBRACK TYPE

Engravings after the Rysbrack bust; head in profile, facing observer's left, with natural hair.

- 79 ENGRAVED BY MME. BOVI, PUPIL TO F. BARTOLOZZI R. A. *Stipple.*

Portrait after the bust, in oval. Ins: *Drawn by I. Brown. Alexander Pope. From the fine Original Bust by Rysbrack in the Possession of Wm. Seward Esqr. London Publish'd by Mrs. Brown, at Mr. Middleton's No. 162, Strand, Feby. 1788.*

$10\frac{7}{16} \times 8.$

- 80 Same plate. Proof before Pope's name and two lines of inscription were added.

- 81 RAVENET SCULPSIT. *Line.*

Portrait in medallion on monument. Ins. on tablet: *Alexandro Pope M. H. Gulielmus Episcopus Glocestriensis Amicitiae causa fac. cur. MDCCLXI.* [Seven lines inscription.]

Below: *S. Wale delint.*

$5\frac{15}{16} \times 2\frac{3}{4}.$

- 82 J. W. M. INVE: ET FECIT 1742. *Line.*

Portrait in medallion on monument, with medallion of Warburton below.

$4\frac{5}{8} \times 2\frac{15}{16}.$

Facing title of "Works of Pope." Berlin, 1762.

#### PORTRAITS

- 83 P. W. TOMKINS SCULP. PUPIL OF F. BARTOLOZZI. *Stipple.*  
Portrait on pedestal, three of the Muses with books, crown, etc.; in oval. Ins: *Ang. Kauffman invt. The Muses crowning the Bust of Pope.* [Two lines by Lyttelton.]  
*Published as the Act directs 1 March 1783, by S. Watts, No. 3 Featherstone Buildings Holborn.*

4 × 5 $\frac{1}{16}$ .

- 84 ANONYMOUS. *Line.*  
Portrait in oval, within rectangle; facing slightly to observer's right. Ins: *Alex: Pope Esq. Æta. LIII. to front Vol. 7.*

4 $\frac{1}{8}$  × 2 $\frac{1}{2}$ .

#### THE DAHL TYPE

Engravings after portrait by Michael Dahl; half-length, in wig, with loose gown, facing to observer's right.

- 85 ENGRAVED BY ROBT. COOPER. *Stipple.*  
Portrait in rectangle. Ins: *N. Dahl pinxt 1727. Alexander Pope Ætat. 29 Published by John Bell Proprietor of the Weekly Mes-*

#### PORTRAITS

*senger Southampton Strt. Strand for the 40th  
Number of La Belle Assemblée Jany. 1st.  
1809.*

$5\frac{3}{16} \times 4\frac{1}{2}$ .

86 Same plate. Proof on India paper.

#### THE HOARE TYPE

Engraving after a drawing by William Hoare;  
full-length standing, facing observer's right. The  
original of this print is our Book No. 102.

87 R. CONDE SCULP. *Etching.*  
Portrait in rectangular line. Ins: *To front  
Page IX [A5] of Vol. 1. Published June 1,  
1797, by Cadell & Davies Strand.*

$6 \times 3\frac{1}{2}$ .

#### POPE, ALLEN, AND WARBURTON

88 ON STONE BY R. J. LANE. *Lithograph.*  
Portraits of Pope seated at table, Allen in  
arm-chair, Warburton standing. Ins:  
*Painted by E. Kilvert. Pope, Allen & War-  
burton. (At Prior Park.) M. & N. Han-  
hart, Lith. Printers.*

$3\frac{1}{2} \times 5\frac{3}{8}$ .

PORTRAITS

CARICATURES

89 ANONYMOUS. *Line.*

Engraving of a monkey with Pope's head, crouched on a pedestal, with left arm leaning on pile of Pope's works, head supported by left hand, scroll from books, lettered, *The Dunciad with Notes Variorum*. A donkey standing beside pedestal, with scroll hanging from his left ear, lettered, *A Letter to the Publisher*. On the pedestal is inscription, *His Holiness and his Prime Minister*. Below, fourteen lines of inscription, and *Sold by the Print-sellers of London and Westminster. price 6d.*

11 × 8 $\frac{3}{8}$ .

!

90 ANONYMOUS. *Line.*

Engraving of a pedestal composed of books by Pope, with a chained monkey in front, owls in the air, and a manikin on crutches, with Pope's face and the legs of a donkey standing on the pedestal.

5 $\frac{7}{8}$  × 3 $\frac{11}{16}$ .

Frontispiece of "A Compleat Collection of all the Verses etc." London, 1728. See our Book No. 86.



#### PORTRAITS

- 91 ANONYMOUS. *Line.*  
Engraving of Swift and Pope holding between them a volume, entitled *Miscel: last Vol.*; above is a star with inscription, *Stella*; below are various grotesque figures with Latin inscriptions; at bottom, *Veritas Invenit, Justitia Sculptit.*

$6\frac{3}{8} \times 3\frac{9}{16}$ .

Frontispiece of "Gulliveriana." London, 1728. This is almost the only known allusion in contemporary literature to Swift's friendship for Esther Johnson. See our Book No. 87.

#### AMERICAN PORTRAITS

- 92 ENGRAVED BY J. B. LONGACRE ON STEEL. *Stipple.*  
Portrait after Kneller 2. See our Portrait No. 21. Ins: *Alexander Pope, Esqr.* Painted by Sir G. Kneller.
- $4\frac{1}{2} \times 3\frac{1}{2}$ .
- 93 F. E. HAMM Sc. *Stipple.*  
Portrait after Kneller 2; in rectangular frame. Ins: *Alexander Pope. Princeton, Published by D. A. Borrenstein. 1828.*
- $2\frac{5}{8} \times 2\frac{7}{16}$ .

PORTRAITS

- 94 ENGRAVED BY WM. HOOGLAND. *Line.*  
Portrait after Pond. Ins: *Painted by Sir  
Godfrey Kneller. Alexander Pope. Pub-  
lished by Samuel Walker, (Harlem Place)  
Washington Strt. Boston.*

$4\frac{13}{16} \times 3\frac{1}{2}$ .

Although the inscription reads, *by Kneller*, this  
print is really copied from Schiavonetti, our Por-  
trait No. 71, after Pond.

- 95 ENGD. BY H. B. HALL & SONS 13 BARCLAY  
ST. N. Y. *Line.*  
Portrait after Pond. See our Portrait No.  
64. Ins: *A. Pope.*

$3\frac{3}{4} \times 4$ .

- 96 C. TIEBOUT SCT. *Stipple.*  
Portrait after Hoare. See our Book No. 102.  
Ins: *Published by B. J. and R. Johnson,  
1804.*

$3\frac{5}{8} \times 2\frac{5}{8}$ .

- 97 Same plate. Proof before all letters.

- 98 [C. TIEBOUT] *Stipple.*  
Copy of the preceding, unsigned, with in-  
scription: *This is the only Portrait that was  
ever drawn of Mr. Pope at full length, it was*

PORTRAITS

*drawn without his knowledge, as he was deeply engaged in conversation with Mr. Allen in the Gallery at Prior Park, by Mr. Hoare, who sat at the other end of the Gallery. Pope would never have forgiven the Painter had he known it. He was too sensible of the deformity of his Person to allow the whole to be represented. This drawing is therefore exceedingly valuable, as it is an unique of this celebrated Poet.*

$3\frac{5}{8} \times 2\frac{5}{8}$ .

The original of this inscription is found on the back of the original drawing which forms a part of this collection; it is there signed "Joseph Wharton." See our Book No. 102.

99 W. HAINES SCULP. *Stipple.*

Imaginary scene with Pope seated at table covered with writing-materials, books and female figure in background. Ins: [Two lines from "Dunciad," Bk. 1, l. 117.] *Published by W. Durell. 1808.*

$3\frac{1}{2} \times 2\frac{1}{2}$ .

100 W. HAINES SCULPT. *Stipple.*

Portrait after Roubilliac; head in full wig, facing observer's right, in oval. Ins: *Pope.*

$3\frac{1}{8} \times 2\frac{7}{16}$ .

PORTRAITS

- 101 M. I. DANFORTH SC. *Line.*  
Portrait after Roubilliac, copy of the preceding; in oval. Ins: *Drawn from a Bust of Roubilliac's. Pope.*  
 $3\frac{3}{8} \times 2\frac{7}{16}$ .  
Facing title of "Essay on Man." Hartford, Conn., 1824.

- 102 J. M. VERAN ACAD. MAS. SCULP. *Line.*  
Imaginary portrait; in fur-trimmed coat, facing front, in rectangle.  
 $5\frac{1}{8} \times 3\frac{3}{8}$ .

## FRIENDS OF POPE

- 103 ADDISON, JOSEPH.  
T. Simon fecit. *Mezzotint.*  
Portrait in rectangle; half-length seated behind table, right hand holding pen, left in front of coat, facing front. Ins: *The Rt. Honble. Joseph Addison.* [Two lines verse.]  
*M. Dahl pinx. 1719. cum privilegio Regis Sold by E. Cooper at the 3 Pidgeons in Bedford Street.*

12 $\frac{7}{16}$  × 9 $\frac{1}{4}$ .

- 104 ADDISON, JOSEPH.  
Engraved by C. Picart from a Drawing by Gardner. *Stipple.*  
Portrait in rectangle; half-length seated, facing front. Ins: *Mr. Addison, From a Picture by Richardson, in the Marquis of Buckingham's Collection at Stowe. Published by Cadell & Davies, Strand, and the other Proprietors, May 1, 1807.*

4 × 3 $\frac{1}{16}$ .

FRIENDS OF POPE

- 105 BLOUNT, MARTHA.  
 Parr Sculp. *Line.*  
 Portrait in oval frame, in rectangle; half-length, facing front. Ins: *Mrs. Martha Blount.*  
 $5\frac{1}{4} \times 3\frac{1}{2}$
- 106 BLOUNT, MARTHA.  
 Engraved by C. Picart, from a Drawing by Gardner. *Stipple.*  
 Portrait in rectangle; half-length, facing slightly to observer's right. Ins: *Martha Blount. From an Original Picture, in the Collection of Michael Blount Esqr. at Maple Durham. Published by Cadell & Davies, Strand, and the other Proprietors, May 1, 1807.*  
 $4\frac{1}{16} \times 3\frac{1}{4}$
- 107 BOLINGBROKE, HENRY ST. JOHN, VISCOUNT.  
 Anonymous. *Etching.*  
 Portrait in profile, facing observer's right. Ins: *H. S. L. B. Nil Admirari. 1738.*  
 $4\frac{3}{8} \times 3\frac{1}{4}$
- 108 BOYLE, RICHARD, THIRD EARL OF BURLINGTON.  
 J. Faber Fecit 1734. *Mezzotint.*  
 Portrait in rectangle; half-length standing,

FRIENDS OF POPE

left hand on hip. Ins: *G. Kneller Bar. pinx 1716. Richard Boyle Earl of Burlington &c. Between 15 & 16.*

$12\frac{5}{8} \times 9\frac{3}{4}$ .

Queen Victoria's copy, with her monogram in lower right-hand corner.

109 BROWN, SIR GEORGE.

Engraved by C. Picart from a Drawing by Gardner. *Stipple.*

Portrait in rectangle; body in profile, facing observer's right, head turned to face front. Ins: *Sir George Brown. The Sir Plume of the Rape of the Lock. From a Picture by Sir Peter Lely, in the Collection of W. Fermor, Esqr. Tusmore, Oxfordshire. Published by Cadell & Davies, Strand, and the other Proprietors, May 1, 1807.*

$4\frac{3}{16} \times 3\frac{1}{4}$ .

110 CIBBER, COLLEY.

Edwd. Fisher fecit 1758. *Mezzotint.*

Portrait in rectangle, seated at table, pen in right hand, paper in left hand, female figure in background. Ins: *J. B. Vanloo pinx 1740. Colley Cibber Esqr. late Poet-Laureat. Printed for John Spilsbury Engraver,*

FRIENDS OF POPE

*Map & Print Seller in Russell-Court  
Covent-Garden London.*

12 $\frac{7}{8}$  × 10 $\frac{1}{8}$ .

From Queen Victoria's collection, with her  
monogram in corner.

111 DENNIS, JOHN.

J. Vand. Gucht Sculp. *Line.*

Portrait in oval within rectangle, facing  
front. Ins: *Mr. John Dennis.*

5 × 2 $\frac{15}{16}$ .

112 FERMOR, ARABELLA.

Engraved by C. Knight from a Drawing by  
Gardner. *Stipple.*

Portrait after Lely; half-length in rectangle,  
facing front. Ins: *Arabella Fermor, From  
a Picture by Sir Peter Lely, in the Collection  
of W. Fermor, Esqr. Tusmore, Oxford-  
shire. Published by Cadell & Davies,  
Strand, and the other Proprietors May 1,  
1807.*

4 × 3 $\frac{3}{16}$ .

Miss Fermor was the heroine of "The Rape of  
the Lock."

113 GAY, JOHN.

Wm. Smith del. et sculp. *Mezzotint.*

Portrait in oval, in rectangle; body facing



FRIENDS OF POPE

observer's right, head turned facing front.  
 Ins: *Zinck pinx. Johannes Gay.* [Two  
 lines verse.] *Publish'd as the Act directs*  
*Decr. 1st. 1775 by I. Thane, Gerrard Street,*  
*Soho.*

10 $\frac{3}{8}$  × 8 $\frac{3}{8}$ .

114 KNIGHT, MRS. ANNE.

Engraved by W. Evans from a Drawing by  
 Gardner. *Stipple.*

Portrait from bust by Guelphi; in rectangle,  
 facing observer's right. Ins: *Mrs. Knight.*  
*A Bust from her Monument, executed by*  
*Guelphi, at Gosfield. Published by Cadell &*  
*Davies Strand, and the other Proprietors,*  
*May 1, 1807.*

4 × 3 $\frac{1}{8}$ .

115 KNIGHT, MRS. ANNE.

Engraved by C. Knight from a Drawing by  
 Gardner. *Stipple.*

Portrait in rectangle; half-length, facing  
 front. Ins: *Mrs. Nugent. From a Picture*  
*by Sir Godfrey Kneller, in the Marquis of*  
*Buckingham's Collection at Gosfield. Pub-*  
*lished by Cadell & Davies, Strand, and the*  
*other Proprietors, May 1, 1807.*

4 × 3 $\frac{7}{16}$ .

Mrs. Knight's third husband was Robert Nugent,  
 Earl Nugent.

FRIENDS OF POPE

116 SWIFT, JONATHAN.

Andrew Miller Fecit Dub: 1743.

*Mezzotint.*

Full-length portrait standing. Ins: *The Revd. Jonathan Swift D.D. Dean of St. Patrick's Dublin. Frans. Bindon Arm: impensis Capituli S. Pat: Pinxit A.D. 1734.* [Two lines from Horace.] Sold by J. Orpin and P. Smith in Crane Lane.

19 $\frac{3}{4}$  × 14.

Only three or four impressions known. C. S. 53.

117 SWIFT, JONATHAN.

Anonymous.

*Line.*

Portrait in rectangle, seated at table with books, right hand holding pen, left holding manuscript; facing slightly to observer's right.

11 $\frac{15}{16}$  × 9 $\frac{7}{8}$ .

Although unsigned, this is probably by Fourdrinier.

118 SWIFT, JONATHAN.

Burford fecit, 1744.

*Mezzotint.*

Portrait in rectangle, seated in arm-chair, left hand resting on table, right holding book. Ins: *Markham ad vivum delin. The Rev-*







ALEXANDER POPE.  
Poeta Anglus.



FRIENDS OF POPE

*erend Doctor Jonathan Swift Dean of St. Patrick's, Dublin. [Three lines Latin.] London, Printed for John Bowles & Son, at the Black Horse in Cornhill. According to Act of Parliament.*

12½ × 9¾.

119 SWIFT, JONATHAN.

Engraved by C. Picart from a Drawing by Gardner. *Stipple.*

Portrait in rectangle; half-length, facing slightly to observer's right. Ins: *Dr. Swift, From a Picture by Bindon, in the Marquis of Buckingham's Collection at Stowe. Published by Cadell & Davies, Strand, and the other proprietors, May 1, 1807.*

4 × 3¾.

120 TEMPLE, SIR RICHARD, VISCOUNT COBHAM.

Engraved by C. Knight from a Drawing by Gardner. *Stipple.*

Portrait after Vanloo; in rectangle, half-length, facing observer's right. Ins: *Lord Cobham, From a Picture by Van Loo in the Marquis of Buckingham's Collection at Stowe. Published by Cadell & Davies, Strand, and the other Proprietors, May 1, 1807.*

4 × 3¾.

FRIENDS OF POPE

121 TICKELL, THOMAS.

Clamp sc.

*Stipple.*

Portrait in oval within rectangle, body facing slightly to observer's right, head turned facing left. Ins: *S. Harding del. Thomas Tickell, From an Original Picture, in the Hall of Queens College, Oxford. Pubd. 1 Nov. 1796, by E & S Harding Pall Mall.*

$6\frac{1}{16} \times 5\frac{1}{16}$ .



## ADDENDA

### PORTRAITS OF POPE

- 122 G. WHITE FEC. 1732. *Mezzotint.*  
Half-length portrait of the second Kneller type. Ins: *Mr Pope G. Kneller . . . pinx. 1722. Sold by S. Sympson in Maiden Lane Covt. Garden.*

11¾ × 9½.

- 123 I. FABER FECIT 1738. *Mezzotint.*  
Portrait of the fourth Kneller type, head in oval frame of serpent with tail in mouth. Ins: *G. Kneller Bart. Pinxt. 1721. Mr Pope Sold by I. Faber at the Golden Head, Bloomsbury Square.*

10½ × 8¾.

- 124 JOHANNES FABER. *Mezzotint.*  
Three-quarters length portrait of the Pond-Vanloo type. Ins: *Alexander Pope, Poeta Anglus. Ob: Ao. 1744 Aetat: 57* [Three

ADDENDA

lines Latin.] *Price 2 Shill Sold by I. Faber  
at the Golden Head in Bloomsbury Square.*  
12 × 9½.

FRIENDS OF POPE

- 125 ARBUTHNOT, JOHN.  
Anonymous. *Stipple.*  
Portrait in oval frame, in rectangle, turned  
toward right, facing observer's left. Ins: *I  
Arburthnot M. D. to front Vol. 5.*  
4½ × 2½.
- 126 ATTERBURY, FRANCIS, BISHOP OF  
ROCHESTER.  
G. Vertue s. 1735. *Line.*  
Portrait after Kneller, in oval frame, in  
rectangle, facing toward observer's right;  
arms with miter at foot of the oval, which  
rests on base. Ins: *G. Kneller p. The Rt.  
Reverend Father in God, Francis Lord  
Bishop of Rochester and Dean of West-  
minster. Obt. 173½ Aeta. 69.* 6 × 3½.
- 127 PARNELL, THOMAS.  
Cook sc: *Line.*  
Portrait in oval frame, in rectangle, facing  
toward observer's left; branches over oval;

ADDENDA

below, on tablet: *Dr. Thomas Parnell*. Ins:  
*From an Original in the possession of John  
Hamilton Esqr. Printed for John Bell . . .  
London Apr. 1st. 1778.*

4 × 2½.

128 PRIOR, MATTHEW.

G. Vertue ex.

*Line.*

Portrait in oval frame, resting on pedestal  
in rectangle; facing toward observer's right.  
Ins. on pedestal: *la Belle pinx a paris The  
honorable Matthew Prior, Esqr Her late  
most Sacred Majesty's Plenipotentiary to  
Louis the XIV. . .*

14 × 9½.

129 STEELE, SIR RICHARD.

I. Faber fecit 1733.

*Mezzotint.*

Half-length portrait after Kneller, facing  
front; right arm resting on ledge; coat of  
arms below. Ins: *G. Keller (sic) Bart.  
Pinxt. . . . Sr. Richard Steele Knt. 31*

12½ × 10.

130 STEELE, SIR RICHARD.

I Houbraken sculps. Amst. 1748.

*Line.*

Portrait after Kneller, in oval frame, in rec-  
tangle, turned toward left, facing toward ob-

ADDENDA

server's right; curtain draped over frame; below, symbolic decorations. Ins: *G. Kneller pinxit. In the Collection of Jacob Tonnson Esqr. Impensis I & P. Knapton Londini 1748.*

13½ × 8½.

131 TEMPLE, SIR RICHARD, VISCOUNT COBHAM.

I. Faber Fecit 1732. *Mezzotint.*

Three-quarters length portrait after Kneller; figure turned toward right, facing observer's left; right hand on side; coat of arms below.

Ins: *G. Kneller Bart. Pinxt. Richard Temple Viscount Cobham, &c. 22.*

12½ × 9¾.

In "The Kit Cat Club, done from the Original Paintings of Sir Godfrey Kneller, by Mr. Faber, 1735."

132 THOMSON, JAMES.

Decorated & engraved by Js. Basire 1761.

*Line.*

Portrait after Paton, facing toward observer's right; in beaded oval in rectangle; above, medallions, inscribed "The Castle of Indolence" and "Britannia"; below, two

ADDENDA

cherubs with symbols. Ins. on tablet below oval: *James Thomson*.

9¼ × 7.

133 THOMSON, JAMES.

Decorated & engraved by Js. Basire 1761.

*Line.*

Portrait after Aikman, facing toward observer's left; in beaded oval frame in rectangle; below, four Loves, personifying the seasons; tablet without inscription.

9¼ × 7.

134 WYCHERLEY, WILLIAM.

[F. Kyte Fecit. I. Bowles Ex.] *Mezzotint.*

Portrait in oval, facing front; in frame of palm branches, with scroll below. Ins: *Will. Wycherley Esq. Natus A. D. 1635. Denatus A. D. 1715.*

6½ × 4¾.

135 WYCHERLEY, WILLIAM.

I. Smith fec. 1703.

*Mezzotint.*

Portrait after Lely, in oval in rectangle; turned slightly toward observer's right. Ins: *W. Wycherley Aetatis Suae 28. P. Lely Eques pinx. Quantum mutatus ab illo. Virg.*

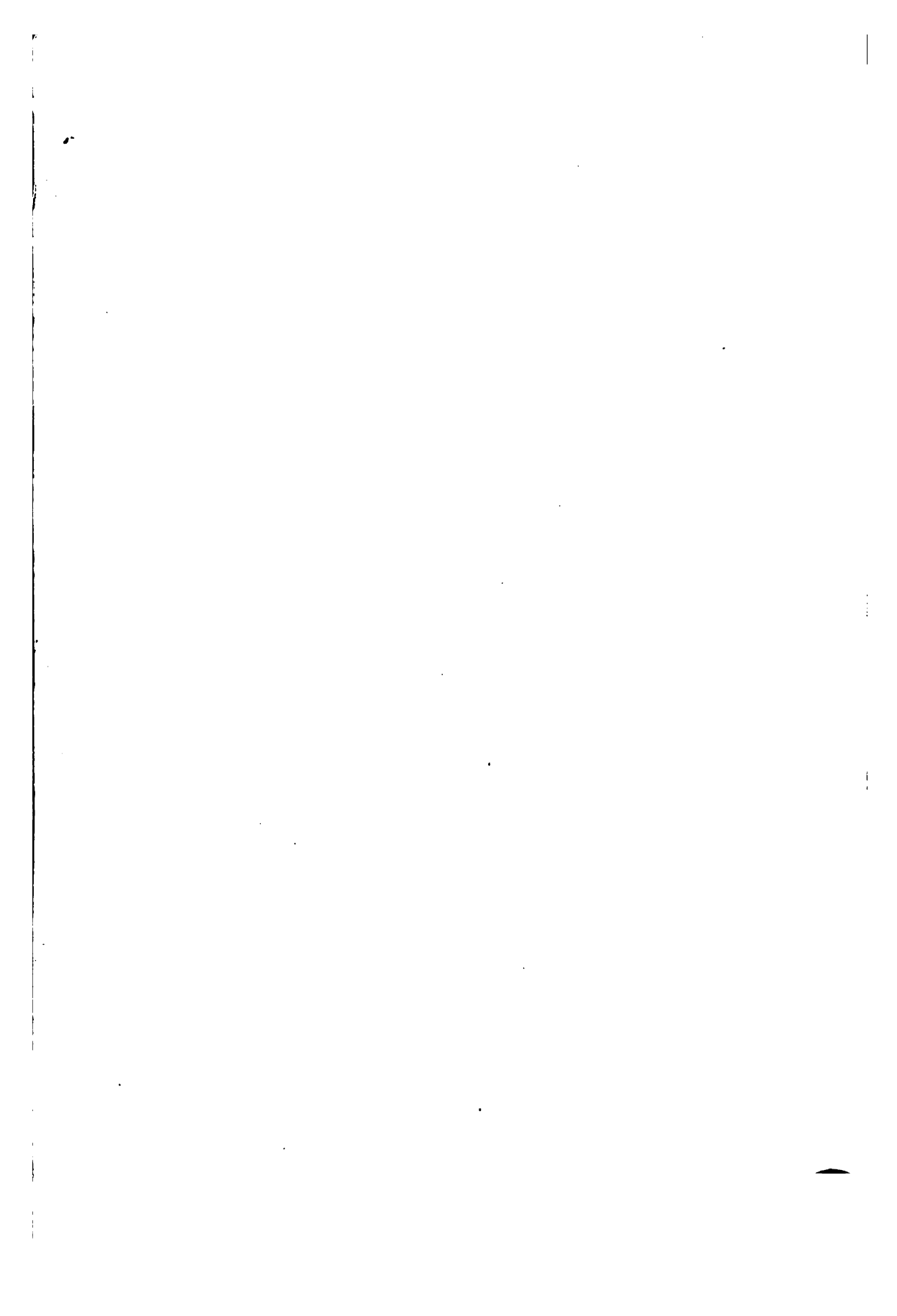
9 × 7½.











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